

385

Senior Secondary Level

NATYAKALA



विद्याधनं सर्वधनं प्रधानम्

NATIONAL INSTITUTE OF OPEN SCHOOLING

NIOS SENIOR SECONDARY - NATYAKALA (385)

Complete Textbook (19 Lessons)

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1

THEATRICAL TRADITION OF INDIA: INTRODUCTION AND HISTORY

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India has a glorious tradition of drama. Acharya Bharat's Natyashastra has been given special respect by calling it Panchamveda. In this lesson, we will discuss in detail about the various aspects of India's theatrical tradition.



LEARNING OUTCOMES

After studying this lesson, you-

- know the introduction to dramatic art;
- know the dramatic tradition in India;
- know the theatrical element in Vedas;
- know the purpose of drama;
- know about major texts written on theatrical art;
- know about the text and their writers written on drama;
- know about the chronology of dramatic works; and
- know about the prominent Sanskrit playwrights.

1.1 GENERAL INTRODUCTION TO THEATRICAL ART

Meaning of Natya- The word 'Natya' reveals the collective meaning of dance, song and musical instruments. Lexicographers have called the co-presentation of dance, song and musical instruments as 'Natya'. According to Adibharata, 'Tandava' and

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'Lasya' are also forms of drama. Writer of Amarkoshak- Amar Singh considers Tandav, Lasya, Natan, Nartan, Nritya and Nritya as synonyms of 'Natya'. (Tandavam Natnam Natyam Lasyam Nrityam Cha Nartane. - Amarkosha 17/10).

Bharat has called Natya a universal (Sarvavarnika) Veda, which contains all the knowledge, actions, crafts, sciences and arts.

**Na tajjnanam na tachchhilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyeyasmin yanna drishyate.**

(Natyashastra-1/116)

Sanskrit poets have divided poetry into two parts: (1) Visual, (2) Audible.

**Drishyasravyatvabheden punah kavyam dvidha matam,
Drishyam Tatrabhineyam Tadruparopattu Roopakam ?**

(Sahitya Darpana-6.1)

In visual poetry, Rupakas (dramas) and Uparupakas are adopted, because they are acted out. These are seen by the audience. The defining word in Sanskrit for drama is Rupaka, because in the stage of acting the actor assumes the form of a dramatic character. Drama is one of the 10 types of Rupakas. There are 10 types of Rupaka and 18 types of Uparupaka. The names of the ten rupakass are: (1) Nataka, (2) Prakarana, (3) Bhana, (4) Vyayoga, (5) Samavkara, (6) Dima, (7) Ihamriga, (8) Anka, (9) Veethi, (10) Prahasana.

**Natakamath prakaranm bhanavyayogasamavakaradimah,
Ihamrigankavithyah prahasanamiti rupakani dasha. (S.D. 6.3)**

In comparison to audible poetry, dramas have more heart-warming, entertaining, attractiveness, emotional expression and variety of subject matter, hence, visual poetry is more popular than audible poetry. That is why, it is said - **Kavyeshu Natakam Ramyam.**

In the Indian tradition, three types of Natan (dance) activity have been considered - Natya, Nritya and Nritya. Among these, drama and dance are the original arts, which are derived from the imitative and entertaining basic tendencies of human respectively and which the Indian tradition considers to have been created by Brahma and Shiva respectively. Over time, the third art that was born from the combination of these two is dance.



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Thus, the collective form of dance, song, instrument and acting means 'Natya'. Both the words 'Natya' and 'Natan' are derived from the root 'Nat', which means nartan, nritya or nritya. The words nartan and nritya are derived from the root 'nrit', which means vocal inflection or body movement. This process of Gatravekshapana is a common element, which is found in all forms of natya, nartan and nritya. Among these, there are some Gatravekshapans in which neither the meaning is expected nor the feelings are followed. They depend only on rhythm and laya, it is called 'Nritya' (Gatravikshepamatram Nrityam). In this, nartan (dance) is done with body movements without any expression. In this, more attention is paid to the miracle of operation rather than Rasa and Bhava (emotion). The mere movement of body parts without all kinds of enactments is called 'Nritya'.

The second form of Natan or nartan is 'Nritya'. In this, the expression of emotions is through body movement, that is, emotions are displayed through body movement. 'Nritya' is a performance consisting of rasa, bhava and vyanjana. Other acharyas have described it as a form of drama.

The third genre of Natan or dance is 'Natya'. There is complete acting (enactment) in it and the entire content of Rasa is presented. According to Bharat, by displaying the entire meaning of the sentence through enactment, the joy in the heart of the Sahridaya is spread (Vakyarthabhinayarasashrayam Natyam). Bharat has also called 'Natya' (drama), the nature of the people integrated with happiness and sorrow, consisting of body movements etc.

Yoyam svabhavo lokasya sukhadukhkhasamnavitah.

Sangogadyabhinayopeto natyamityabhidhiyate.

(Natyashastra-1/122)

1.1.1 Imitation Lokvritta is Natya

Lokvrittanukaranam Natyam- Bharat has used imitation (words like anukarta, anukirtan and anudarshan) to discuss the form of drama. Imitation of actions done through a common form is called 'Natya'. Dasharupakakar Dhananjay has also called the imitation of various states of the world as 'Natya'. Acharya Dhananjay, while explaining the form of 'Natya', has written -

Avasthanukritirnatyam rupam drishyatayochyate,

Rupakam Tatsamaaropat Dashaiva Rasashrayam.

Imitation of a particular situation (Avasthavishesha) is called 'Natya'. Which is called 'rupa' because of being seen. Because of the imposition of that (form) it is called

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'Rupak', which is of ten types with the help of Rasa. But Abhinavagupta does not consider mere imitation or anukriti as 'Natya'. He says that theatrical experience is achieved by practicing anukirtan. Therefore, drama is a form of anukirtan, it is an anukirtan of the feelings of Triloki.

Trailokyasyatra Sarvasya Natyaam Bhavanukirtanam. (NS. 1/108)

Thus, according to Abhinavagupta, Natya is a form of Anuvyavasayatmaka kirtan imbued with Vikalp Gyan, that is, Natya is a form of direct knowledge imbued with Vikalp. Now the question is that if natya is not a form of imitation then in the sentences like 'Lokvrittanukaranam Natyam', 'Saptadvipanukaranam Natyam' etc., drama has been called a form of imitation.

Lokvritta Anukaranam Natyametnamaya Kritam. (NS. 1/113)

Saptadvipanukaranam natyametadbhavishyati (NS-1/120)

On this, it is said that anuvyavasaya tend to follow laukika activities, hence there is no fault in calling drama as imitation. From this perspective, Bharat has called it imitation.

1.1.2 Rasa-samudaya Itself is Natya

According to Abhinavagupta, Natya which is directly visible due to the effect of acting presented by 'Nat', which can be experienced through the calmness of concentrated mind, and the special meaning of poetry is 'Natya'. That state of mind, which is devoid of the distinction between the self and the others (Swagata and Paragata), is 'rasa' because it is enjoyable. Since 'Natya' is completely experienced in Rasa only, hence Rasa itself is 'Natya' whose experience is the result of 'Natya'.

Tena Rasa and Natyam. Yasya vyutpatti falamityuchyate.

(Abhinav Bharati Part 1, Page 267)

Therefore, the Natyarasa that is experienced is the main Maharasa. In this, the position of other Maharasas is secondary and they impart the knowledge of the main Rasa in a collective form. This rasa arises from the theatrical activities, hence the theatrical activities itself is rasa or the rasas itself is natya or 'drama' itself is rasa and in poetry too the dramatic form is rasa. Thus, according to Abhinavagupta, the collective meaning is 'Natya'. 'Natya' itself is Rasa and Rasa itself is 'Natya'.

Natyat samudayaroopadrasa, yadi va natyameva rasah,

Rasasamudayo hi Natyam, Natya eva cha rasah.

Kavyepi Natyayamana eva Rasah. (Abhinav Bharati Part 1, Page-290)

Describing the nature of Natya, Bharata says that this world is full of happiness and sorrow. When this happy and sad nature of the people is acted out through body movements (Angadi Abhinayas), it is called 'Natya'.

**Yohyam svabhavo lokasya sukhadukhkhasamnavitah.
So?ngaadbhinayopeto natyamityabhidhiyate ? (NZ.1/122)**

Here, from the word Angadi, the fourfold acts like Aangika, Vachika, Aharya and Sattvika etc. are assumed.

In this way, this drama is not only an imitation of folklore but also an imitation, anudarshan, interpretation and experience of the feelings of Triloki.

Collection has an important place in determining the form of drama. What is a collection? Abhinav says that the calculation of the object by which the object of representation is properly accepted is the collection of that object. Once the knowledge of the collection is acquired, there is no need for any other evidence to believe that thing and that knowledge is in the form of realization.

**Samyaggrahanam sangrah, Yata? param nivishânkâpratîtyârthâm
pramantârâ nârthyâte,
Tachcha sakshatkararoopameva. (Abhinava Bharati Part-1, Page-13)**

According to Bharat, 'Sangraha' is a concise statement of the meanings stated in detail in the sutra and commentary. In this way, briefly describing the nature of an object is a collection.

**Vistarenopadishtanamarthanam sutrabhashyayoh.
Nibandho yah samasen sangraham tam vidurbudhah. (NS. 6/9)**

According to Bharata, three types of acting, Aangik, Vachik and Aharya, songs and instruments together form the five parts of drama (Natya). Only these five parts are acceptable to Bharata. But in the sixth chapter of Natyashastra, according to Kohl, eleven parts are described- Rasa, Bhava, Abhinaya, Dharmi, Vritti, Pravritti, Siddhi, Swara, Atodya, Jnana and Ranga - these are the eleven collections.

**Rasa Bhava Hyabhinaya Dharmivrttipravrttayah.
Siddhih swarastathatodyaam ganam rangashcha sangrahah. (NS. 6/10)**

Bharata has calculated by rearranging the collected parts, that is, Bharat has changed the order. Among these, Rasa is a subtle and important element of drama (natya), hence it has been mentioned first. Rasa is derived from emotions, hence it has been described after rasa. Emotions are derived from enactment, hence enactment has



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been mentioned after emotions. After enactment, there is calculation of dharmi, vritti and pravritti. These six elements of the collection are intrinsic and inseparable parts of the drama (drama). After that Siddhi, Swara, Atodya, Jnana and Ranga- these five parts are enumerated. These are external organs. In this way eleven parts of drama are described.

Bhattodbhatta says that here the order of the eleven parts of the drama quoted from Kohl's opinion has been changed. According to him, the order of elements should be as follows: ranga, song, atodya, swara, siddhi, pravritti, vritti, dharmi, enactment, bhava and rasaya. But Bhattollata does not agree with this. He says that this order has been changed due to the sequence not being defined here and the author not having any intention in telling the order of their execution, hence there is no fault in the sequence here.

Abhinavagupta says that rasa is the natya (drama) whose experience is in rasa, because without it, no meaning is imparted in the drama (nahi rasadrte kaschidarth pravartate). Therefore, the Rasa which is felt in the drama is the main Maharasa, other Rasas are part of this Maharasa. From this Maharasa, other Rasas spread. Those other rasas are untrue according to the sphota theory of grammarians or are equivalent to the objective truth like Anvitabhidhanavad or according to Abhihitanyavayvaad, they are the collective forms of the main rasas, that is, they provide knowledge of the main Maharasas in the collective form. In this way, drama is collective form of rasa, or drama itself is rasa and rasa collectively is drama. Therefore, Ekadashanga (eleven parts) has no separate existence in Natyasangraha. These are inherent in drama itself. That is why the meaning of collective form is called 'drama'.

The science of that drama i.e. the rules of drama is called 'Natyashastra'. The meaning is that Natyashastra is a way to understand the type of drama. According to Abhinavagupta, drama is different from the worldly objects like imitation, reflection, analogy, aropa, adhyavasaya, utpreksha, swapna, and indrajala etc., and the Veda is a supernatural object of rasas and rasas in the form of subjective knowledge. The science of that supernatural romantic drama is Natyashastra.

Abhinavagupta has considered Natyashastra as synonymous with Natyaveda. Other Acharyas adopt the ten rupakas based on the word Natyaveda which are dramatizable i.e. exemplary drama. In fact, the scripture that presents all the subjects related to drama i.e. acting is Natyashastra. The meaning is that Natyashastra is the scripture that disciplines the actor in all types of subjects related to theatre.

**INTEXT QUESTIONS 1.1**

1. Which one is called sarvavarnika Veda?
2. How many types of rupakas?
3. Natya is imitation of which?
4. What are five parts of natya according to Bharata?

1.2 THEATRICAL TRADITION IN INDIA

According to traditional fame, the author of Natyashastra is Bharata Muni and everyone has been accepting his work as Natyashastra without any doubt. Muni Bharata himself is a mythological figure whose reach is described from the heavenly world to the earth. There is mention of many Bharatas in the Puranas as son of Dasharatha-Bharata, son of Dushyanta- Bharata, great grandson of Mandhata and Jada Bharata. According to Natyashastra, sage Bharata received Natyaveda from Brahma and taught Natyaveda to his one hundred sons. Many of whom later composed texts related to Natyashastra. Bharat himself also presented the acting experiments of rupakas named 'Mahendra-Vijay' (Drama), Tripuradah (Dima) and Amritmanthan (Samavakar) on various occasions.

Bharat is mentioned with great reverence as Natyashastracharya in all the theatrical works like Dhanika and Dhananjay's Dasharupaka, Nandikeshwar's Abhinaydarpan, Shardatanaya's Bhavaprakashan, Abhinavbharti Tika of Abhinavagupta's, Shingbhupal's Rasarnavasudhakar and Sagaranandi's Natak-Lakshana-Ratnakosh etc. has been done Bharata Muni. Bharata muni is like Maharishi Panini, is traditionally famous as the founder of theatre. For this reason, another name of Natyashastra is Bharatsutra. The tendency to render classical elements in sutra form is the main style of this text.

In Natyashastra, the word Bharata is also used for actor, narrator etc. In this way, due to the practice of Natyashastra, an intact tradition of Natyacharyas and Bharatas continued to exist who were known as Bharatas.

From the dramatic descriptions, we also get a vague idea of Bharatmuni's residence on the earth. In Natyashastra, on the orders of Lord Shiva situated on the Himalayan Mountains, Bharata Muni had obtained the knowledge of Tandava from Tandu and had also presented a Dim named Tripuradah in front of him. From the natural and captivating description of the Himalayan Mountains in Natyashastra, along with the

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descriptions of Shiva and Parvati's Tandava and Lasya, it appears that Bharat Muni's residence (or ashram) must have been in nearby areas of the Himalayan Mountains. For this reason, the traditional study of Natyashastra was mostly done in Kashmir itself and for this reason only Kashmiri scholars like Bhatt Lollata, Srishankuka, Bhattanayaka and Abhinavaguptapada etc. have written explanations of Natyashastra. In Natyashastra, there is a detailed discussion of alankara, chhanda and music as supporting elements of drama.

1.2.1 Ancient Scholars of Natyashastra

There is mention of many scholars in the context of Natyashastra. In this context, Brahma in the context of creation of Natyaveda, Shiva in the context of Tandava education for Tanduv, Parvati in the context of Lasya-Shiksha (dance with delicate expressions), in the context of words, there is mention of Purvacharya, in the context of Gandharva, Swati, in the context of chhanda, Guh, Narada in the context of Dhruvas, Tanduv and Nandi in the context of Anghar and Karan and Brihaspati is mentioned as Acharya in the context of human qualities. Apart from this, in the context of the creation of drama, Bharat has mentioned his one hundred sons (including theater actors and scripture writers). They are also seen as contemporary drama scholars of Bharatmuni. These included writer of Abhinayadarpan- Nandi (Nandikeshwar, Tanduv), Acharya Kohal, Rechak, Karan, Aganhar, depicted as the successor of Bharat and in the context of music, Tumburu, Swati, Krishasva, Vasuki, Yashtik Muni, Vishvavasuv, Vatyuv, Shandilyuv and Dhurtiuv, proficient in veena playing. The authentic acharyas of 'abhinayashastra' are known as Shardul, Skindava and Shukra, Skanda's disciples Agastya, Kashyap, Dattil, Nakhakutt and Ashmkutt, Badarayan and Shatkarni Acharyas.

Among the scholars of the medieval theater tradition of Bharatmuni, the names of Vishakhila and Charayana, Katyayana, Rahul and Garg, Shakligarbha and Ghantaka, dramatist Harsh, Matriguptacharya and Subandhu Acharya are mentioned.

1.2.2 Interpreters of Natyashastra of Bharata

Commentaries were written on Bharatmuni's Natyashastra by many scholars. At present, only Abhinav Bharati is available, through which we get knowledge about written lectures, speakers and independent dramatic creations on Natyashastra. Acharya Abhinavagupta considered Udbhat as an interpreter of Natyashastra, which is also supported by Sharngdev's Sangeet-Ratnakar. Sangeet Ratnakar also described Kirtidhar Acharya as an interpreter of Natyashastra. Apart from this, he also introduced the utpattivadi (Rasa theory of utpatti) Acharya Bhatt Lollat (Aparajiti) in the lecture

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on Rasasutravimarsha, Acharya Srishankuk, the anumitivadi (Rasa theory of anumiti) in the lecture on Rasastra, Bhatt Nayak, famous as the bhuktivadi (Rasa theory of bhukti) and promoter of the principle of generalization of rasa in the lecture on Rasastra. Apart from this, Abhinavagupta, a great scholar of philosophy and tantric scriptures and having a unique personality like Madhyamani, is prominent among the scholars of medieval India. Apart from these, the opinions of Acharyas like Acharya Bhattayantra, Acharya Kirtidhar, Nanyadev, Bhattatot etc. have been mentioned in Abhinav Bharati.

In the drama tradition, Dasharupakaar Dhananjaya (Acharya of 11th century) is prominent in the episodic texts written on drama in the form of scriptures of the later period. His brother Dhanik wrote Avalokavritti on Dasharupaka. Sagarnandi (11th century), the author of Natak-Lakshanaratna Kosh, a connoisseur and patron of scholars, a serious thinker and an expert on various scriptures and the author of many books, mainly the Alankarshastra texts Saraswati Kanthabharan and Shringaraprakash, Raja Bhoj (first half of the 11th century), and the author of the Alankarshastra treatise Kavyanushasan, Acharya Hemchandra (12th century), author of the book 'Natyadarpan' Ramchandra Gunachandra (both disciples of Hemchandracharya), author of the book Alankar-Sarvasva and Sahridayalila related to Alankarshastra, Ruyyak (12th century), a resident of Kashmir, author of a book named Bhavaprakashan Shardatanay, Shingbhupal (period AD 1210 or first phase of fourteenth century) is- 'Rasarnav-Sudhakara'. Vishwanath's famous rhetorical book is 'Sahityadarpan'. Dramatic elements have been discussed in the sixth part of Sahitya Darpan. In this, all the parts of drama, differences of rupakas, upbheda, Artha-prakritis, sandhi etc. have been explained with examples. His period of existence is considered to be (1430 AD, first phase of fifteenth century). The above dramatists have a special place in the Indian theater tradition.

Later in this sequence of dramatic episodic texts, the famous commentator Kumaraswamy (15th century) wrote a commentary called 'Ratnapana' on Vidyanath's 'Prataparudrayashobhushan'. Maharana Kumbha, the famous king of Mewar, propounded Rasashastri or Rasaratnakosh. The works of Rupagoswami, a disciple of Chaitanya Mahaprabhu, are Natachandrika, Ujjwal Neelmani and Bhaktirsamritsindhur. The drama Chandrika by Roop Goswami (16th century), Natyapradeep by Sundarmishra and Kamrajdikshith nurtured the Indian theater tradition by composing texts like Kavyenduprakash.

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INTEXT QUESTIONS 1.2

1. Who is the writer of Natyashastra?
2. Who is the writer of Abhinavadarpana?
3. Tandava and Lasya are related to which?
4. Who is the writer of Sahridayalila?

1.3 IDENTIFICATION OF THEATRICAL ELEMENT IN VEDAS

Bharat Muni has told a story in the first chapter of Natyashastra about how the art of theater came into existence, which is as follows-

After Satyayuga, when Tretayuga started, the people became greedy for their senses under the influence of lust and greed, and being overwhelmed by jealousy, anger etc., they started living happy or sad according to their deeds. It was not possible for women and Shudras to even listen to the Vedas. Therefore, there was no means to make them meditate on good deeds. At such a time, one day Indra and the other gods went to Brahma and prayed that he should create for us such a creative (play, means of entertainment) in the form of the fifth Veda which could be both visual and audio and which could be adopted by people of all classes. Accepting the request of the Gods, Brahma composed the fifth "Natyaveda" by taking text (dialogue, narration etc.) from Rigveda, enactment from Yajurveda, music from Samaveda and rasa from Atharvaveda.

Tasmat Srijaparam Vedam Pancham Sarvavarnikam. (NS.1.12)

Evam Sankalpya Bhagwan Sarvavedananusmaran.

Natyavedam Tatashchakre Chaturvedangasambhavam (NS.1.16)

Jagrah Pathyamrigvedat Samabhyo GeetmevA Cha,

Yajurvedabhinyanrasanatharvanadapi (NS.1.17)

The Gods expressed their inability to accept, play and use it and requested the sages to use it. Then Brahma taught this Natyaveda to Bharat Muni and ordered him to use it with the help of his hundred sons. When Bharat Muni taught this drama to his hundred sons and made them act in front of Brahma, then he advised them to plan for Kaishiki Vritti (a decorative act consisting of song, dance etc.) and for this work, he created Apsaras from his mind and provide them to Bharat Muni. In this way, when the drama was completed, it was performed for the first time in the Indradhwaj Mahotsav, in which the victory of the Gods in the battle of Devasura was shown. Seeing this the

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demons became angry and started creating disturbance. Then the need for a theater was felt. Vishwakarma thoughtfully constructed an excellent auditorium. On the other hand, Brahma explained to the demons. Then a play named "Amritmanthan" was performed for the first time in this closed theatre. After this, regular performances of drama started taking place in various Devlokas. After receiving continuous praise from the Gods, the sons of Bharata became very proud of their knowledge of theatrical art. Once in a theater performance, they made fun of other sages and presented an offensive satire on them. Due to this the sages became angry and they cursed on the sons of Bharata that this drama should be destroyed and Bharatputras should become Shudras. Hearing this, the Gods became worried and went to the sages and prayed to take back their curse. Then the sages said that the art of theater will not be destroyed. But the remaining effect of the curse will remain the same.

After this, King Nahusha got the position of Indra in the heavenly world, then he saw a drama performance performed by Apsaras in heaven. Seeing this, he prayed to the Gods that this drama should be performed in the royal palace on earth also. Then the Gods said that it is not possible for the Apsaras to perform the drama on the earth, but you can definitely accomplish this task by taking the sons of Bharat to the earth. Nahusha requested Bharatmuni to present a drama on the earth, which Bharatmuni accepted and ordered his sons to go to earth and perform the drama, explaining that by doing so the curse given by the sages would end. The sons of Bharat descended from heaven and presented a drama in the royal palace of Nahusha. After spending some time with human women on earth in a family manner, they returned to heaven after the curse ended. But before leaving, they had taught their children the use of this drama etc., due to which drama became established on earth.

Regarding the origin of drama, apart from the above story described in Natyashastra, various Indian and foreign scholars have presented different theories regarding the origin of Sanskrit drama. All the major elements of drama are found in Vedic literature. Therefore, Bharat Muni has called Natyaveda- 'Chaturvedangasambhavam'. Mainly four elements are required for drama - 1. Text, 2. Music, 3. Enactment, 4. Rasa. The story/text is available in abundance in the dialogues and hymns of Rigveda. There are many dramatic dialogues and hymns in the Rigveda, on the basis of which Sanskrit plays originated. The dialogues and hymns found in the Rigveda can be interpreted in a dramatic manner. Like - Indra-Marut-Samvad (Rigveda-1.165, 1.170), Agastya-Lopamudra-Samvada (Rigveda-1.179), Vishwamitra-Nadi-Samvada (Rigveda-3.33), Vashishtha-Sudas-Samvada (Rigveda-7.83), Yama-Yami-Samvada (Rigveda-10.10), Indra-Indrani-Vrishakapi-Samvada (Rigveda10.86), Pururva-Urvashi-Samvada (Rigveda-10.95), Sarma- Pani-Samvaada (Rigveda-10.108). Musical element is

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prominent in Samveda. In the rituals of Yajurveda, verbal and manual actions are fully attainable. In Atharvaveda, in the hymns like Kamah (9.2, 19.52), Kamasya Ishuh (3.25), Kaminimano-bhimukhikaranam (2.30), Saptni Nashanam (6.35), Kevalah Patih (6.38) etc. shringara rasa is predominant and in the rituals of Shatrunashanam (2.12, 18.34, 3.6, 4.3), Sena-Sanmohanam (4.31), Shatru Sena-Sammohanam (3.1), Sena-Samyojanam (4.32), Sangramajaya (6.99) Veera Rasa is prominent. Shringara and Veera Rasa are important in Indian plays. Atharvaveda is the best veda for these Rasas. There is also description of Rasas like Karuna in Atharvaveda. Thus, all the four elements necessary for drama are available in the Vedas. Therefore, Bharatmuni's statement seems appropriate that Indian theater science is 'Chaturvedangasambhavam'.

We find the initial form of Indian dramas in religious performances on the occasions of Yajnya. The dialogue hymns of Rigveda are the first dramatic experiments in this direction. These experiments were not limited to yajnya but became a part of religious activities. Due to the popularity of religious plays in the beginning, they were also made a part of festivals etc. Indra-Dhwaj Mahotsav etc. should be considered as a link in this process of gradual development. As this process progressed, it became more popular due to being used in festivals, raasleela etc.



INTEXT QUESTIONS 1.3

1. Whom received Natyaveda education from Brahma?
2. Who requested Bharata Muni to perform drama on earth?
3. How many elements needed for Natya?
4. Which are the main Rasa for India dramas?

1.4 FORMS AND PURPOSE OF THEATRICAL ART

The question related to the form and scope of drama is related to the purpose of drama, that is, for whom (and to achieve what meaning) this drama has been created. In response to this, in the story of the origin of theatrical art in Natyashastra, Indradi Devgan prays to Brahma that (due to being restrictive and incomprehensible) the Vedas are not suitable for everyone to listen to, hence, you create a fifth such text which is useful for all the varnas. Compose the Veda in the form of audio-visual playable (game and entertainment). Then Brahma, remembering all the Vedas, resolved that I would create a fifth Veda named Natya along with its history, which would be a source

of religion and meaning, a giver of fame, full of teachings and collections, a guide for all the works of the future world, it will be full of the meanings of all the scriptures and will display the crafts.

It will be the originator of beneficial teachings by promoting theater, sports and pleasures etc. This drama will impart teachings through passions, emotions and the actions of all these. This drama will provide relief to the poor suffering from sorrow, fatigue and grief. This drama will enhance religion, fame and longevity, be beneficial, develop intelligence and give advice to the world. This theater will be the source of entertainment in the world.

In the view of Indian scholars, the form of drama is as broad as its scope. Bharat Muni says that somewhere there is religion, somewhere sports, somewhere artha (politics or economics), somewhere labor, somewhere humor, somewhere war, somewhere love and somewhere slaughter.

**Kvachidharmah Kvachitkrida Kvachidarthah Kvachichchhamah,
Kvachiddhasyam Kvachidyudham Kavchitkamah. (NS-1.108)**

There is religion in it for the devout, and love in it for those who are inclined towards love. It includes measures to punish the unruly and suppress intoxicated people.

**Dharmo dharmapravrittanaam kamaah kamopesavitanaam,
Nigraho Durvinitaanaam Mattanam Damanakriya. (NS-1.109)**

It is productive of audacity among the impotent and enthusiasm among those who consider themselves brave. It provides special knowledge to the ignorant people and increases the knowledge of scholars. It gives luxury to the wealthy, stability to the suffering people, wealth to the financially dependent people and patience to the troubled people.

**Abudhanam Vibodhashcha Vaidushyam Vidushampi. (NS-1.110)
Ishvaranam vilasashcha sthairyam dukkhaditasya,**

**Arthopajivinamartho dhritirudvignachetsam. (NS-1.111)
Lokvritta Anukaranam Natayametanmaya Kritam. (NS-1.112)**

**Dukhaartanam shramartanaam shokartanam tapasvinam.
Vishrantijnanam Kale, Natayametanmaya Kritam. (NS-1.114)**

**Dharmyam yashasyamayushyam hitam buddhivivardhanam.
Lokopadeshjananam natyametad bhavishyati. (NS-1.115)**



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All the scriptures, all types of crafts and various other works are included in this drama. This drama is going to present the concept of Vedas, Vidya and stories of history in the world and this drama is going to conceptualize Shruti, Smriti, morality and the remaining meanings. This statement of Bharat Muni is well known-

**Na tajjnanam na tachchhilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyeyasmin yanna drishyate.**

In fact, drama experiment is a combined presentation of various knowledge, learning, art, craft, yoga and deeds.

Considering the above mentioned words of Bharat Muni, two main purposes of theater creation are clearly visible- public entertainment and public preaching. These two objectives are also basically interrelated. Drama is a medium of public education which is full of entertainment and is universal. This gives an introduction to the all-welfare liberal outlook of the ancient Indian philosophers. Natyashastra has not only been mindful of the needs of its own era but has also been mindful of the needs of the future era. That is why, Bharat says that human intelligence may decline in the future era. When people's intellectual capacity can be destroyed, then it is natural for various arts and crafts to also get destroyed. Therefore, preservation of arts through drama is essential.



INTEXT QUESTIONS 1.4

1. What provide natya to religious people?
2. What provide natya to courageous people?
3. What are to main purpose of natya?
4. Which preservation is essential by natya?

1.5 DEVELOPMENT OF SANSKRIT DRAMAS

Theatrical art first developed in India. Chronological order of its development is given below:

Ramayana and Mahabharata Period- Study of Ramayana and Mahabharata shows that plays had become popular at that time and the development of plays was in progress. In the plays, full attention was also paid to Rasa-Paripaka. It is clear from the mention of Shailush and his women that there were actors and actresses also.



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Humorous plays were also played. In the following verses of Valmiki Ramayana, there is clear mention of drama, nata and dancers etc.

(a) Vadhunatakasanghaishcha Samyukta Sarvatah Purim. (Ramayana 1.5.12)

(b) Rasaih ShringarakarunahasyaRaudrabhayanakaih.

Veeradibhi rasairyuktam kavyametadgayatam .(Ramayana-1.4.9)

(c) Narajke Janapade Prakrishtanatanartaka:

(d) Vadayanti tatha Shantim Lasayantyapi Chapre,

Natakanyapare prahurhasyani vividhani ch.

(e) Shailushashcha and Stribhiryanti.

Similarly, in Mahabharata also there is mention of Sutradhar, Nata etc.

a) Ityabraveet Sutradhar: Sutah Puranicstatha. (Mahabharata-1.51.15)

(b) Nataka Vividhah Kaavyah Kathakhyayikkarakah. (Mahabharata-2.12.36)

(c) Anartashcha tatha sarve natanartakagayakah. (Mahabharata-2.15.13)

Rangshala is also mentioned in the Virat Parva of Mahabharata. It is mentioned in the Harivansh Parva (chapters-91 to 97) of the Mahabharata that the plays 'Ramayana and Kauberarambhabhisara' were performed in the city of a demon named Vajranabha.

Panini and Patanjali Era - The time of Panini is considered to be the fourth century before Christ. Panini has mentioned two Natsutras i.e. Natyashastras in his sutras. The author of one Natyashastra was Shilalin and the author of the other was Krishasva.

Parasaryashilalibhyam Bhikshunatasutrayoh. (Ashthadhyayi-4.3.110)

Karmandakrishashwadinih. (Ashthadhyayi-4.3.111)

This shows that Natyashastra had reached its fully advanced stage long before Maharishi Panini. Panini not only composed Ashthadhyayi, but also wrote a play named Jambavatijaya (Patal-Vijaya). As is known from the following verse:

**Swasti paninye tasmai yen rudraprasadtah,
Adau vyakaranam prokttam tato jambavatijayam.**

Maharishi Patanjali (150 BC), in his Mahabhashya (3.2.111) has mentioned the playing of plays named 'Kansavadh' and 'Balibandh'. Patanjali's statement is-

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**Ye Tavadete Shobhanika Namaite Pratyaksha Kansam Ghatayanti,
Pratyaksham Cha Bali Bandhayantiti. (Mahabhashya-3.2.111)**

Bharatamuni - Bharata Muni is considered to be the main scholar of Indian dramatic science. His huge book related to drama called 'Natyasashtra' consists of 36 chapters. His time was 200 BC. It is considered to be approximately. From this it is known that Indian theatrical art was at its advanced stage in the third or fourth century.

Vatsyayana - Similarly, mention of plays and Natas is also found in Buddhist texts, Jain texts and Vatsyayana's Kamasutra. Vatsyayana (2nd century AD) has clearly written that the natas (acrobats) should show the drama to the citizens and on the next day, if the citizens wish, they should watch the drama again, otherwise the natas (acrobats) should be sent off.

**Kushilvaschagantavah prakshanakamesham dadyuh,
Dvityehani tebhyah pujam niyatam labheran,
Yathashraddhamesham darshanmutsargo wa. (Kamasutra-1.4.28 to 31)**

It is also known from the word Kushilava that the first acting work was done by Ram's sons Kush and Luva. Hence, in their imitation and in their memory, the name Kushilava came to be used for the actor.

**INTEXT QUESTIONS 1.5**

1. In which parva of Mahabhata, word 'rangashala' is available?
2. What is time of Panini?
3. Who is the writer of Mahabhashya?
4. How many chapters in Natyashastra?

1.6 FEATURES OF SANSKRIT THEATRICAL ART

By studying Sanskrit plays and comparing them with Greek plays, certain characteristics become known. These characteristics are mainly from the point of view of story, content-combination, text size, number of characters, maturity of Rasa, purpose, theatre-building etc.

In Indian plays, although there is a mixture of happiness and sorrow in the middle, yet all the plays have a happy ending. Indian dramas, which are delightful-imaginative in

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nature, are mainly dependent on the plots of Ramayana, Mahabharata, Puranas, Brihatkatha etc. In Greek plays, great emphasis has been laid on the continuity of time, place and movement, but in Sanskrit plays this continuity has been completely neglected.

Chorus is very prevalent in Sanskrit plays. In Sanskrit Natyashastra, 10 types of rupakas and 18 types of uparupakas have been considered. Serious analysis has been done regarding their form, parts-acts, characters etc. Therefore, Indian drama science has become very complex. In Sanskrit plays, prose is used for narration and poetry for interestingness, description of nature, moral education, subhashitas etc., thus there is coordination between prose and poetry. In these, Prakrita is used along with Sanskrit language. There is a special method of composing Sanskrit plays. The entire play is divided into several acts. Beginning with Nandi-path, establishment by Sutradhar, introduction of the poet in the establishment or prologue, use of Vishkambhak and Praveshak to connect the summary or plot, ending with Bharat-vakya etc. are the characteristics of the method of composition of Sanskrit plays.

The clown helps in the progress of the plot along with humor and gives advice to the hero as and when required. Here acting related cues are given with precision at appropriate places. Like - Prakasam, Swagatam, Apavaritam, Janantikam, Akashe, Sarosham, Vihasya, Sasambhramam. In Sanskrit plays, the first five artha-prakritis, the first five stages and the first five sandhi are used. In terms of size, Sanskrit plays are relatively large and the number of characters in them is not fixed. There are all types of characters, worldly, divine and non-divine. Here the characters do not represent an individual but represent a particular group. Like Shakuntala does not represent an individual woman but represents sadhvi group of women. In Sanskrit plays, the ultimate goal is to the paripaka of Shringara, Veera and karuna rasas. Special emphasis has been laid on the fact that inappropriate, rude, uncivilized and inauspicious scenes should not be shown on stage- such as kiss, hug, sexual relations, war, death, food, curse etc. The aim of Sanskrit plays is to establish peace and innocence, wish for happiness and prosperity, entertain people as well as communicate healthy morality and high ideals to the people. The theaters used to perform Sanskrit plays were square, rectangular or triangular. Sanskrit plays were performed only on special occasions. Such as festivals, celebrations, birth of a child, coronation, marriage, housewarming etc. Importance has been given to description of nature in Sanskrit plays. At the same time, the playwright beautifully portrays the identity with nature.

Prevalence of one-act plays - It is known from the plays of Bhas etc. that there was considerable prevalence of one-act plays in Sanskrit. There are five one-act plays among Bhas's plays.

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Although Bharat has considered Vrittis as the basis of Dasharupavikalpan, but almost all the subsequent writers have considered three differentiating elements of mrupakas - Vastu (Plot), Neta (actor) and Rasa (Joy). Object means the subject matter of the story. Neta means - hero-heroine and other characters. Rasa means- Shringara, Veera, vibhatsa etc. From the point of view of source, there are three types of theatrical plot - famous (prasiddh), produced (utpadhya), and mixed. From the point of view of faladhikara, there are two types of plots- adhikarika and prasangika. From the point of view of enectment, four types have been made- Suchya, Prayojya, Abhyuh (imaginable) and Upekshya. According to conversational expression, there are five types - Prakasha, Swagata, Apavarita, Janantika and Akashbhashi.

From the point of view of the development of the story, Natyashastra divides the entire story of the rupakas. This division is done in three ways, which are called Karyavastha, Arthaprakriti and Sandhi. Each of these has five types. There are five stages of development in any fully developed work. The names of these stages of work are - Aarambh, Yatna, Pratyasha, Niyatapti and Phalagam. The five arthprakritis that prove the purpose of these five stages are - Beeja, Bindu, Pataka, Prakari and Karya. The sandhis take the work phase to its natural end. They are also five- mukha, pratimukha, garbha, vimarsha and nirvahana. Apart from these, 64 types of Sandhyangas, 21 Sandhyantars, 6 purposes of Sandhyas and 36 drama-characteristics or Natyalankaras have been mentioned in Natyashastra. The form of the story is prepared keeping all these in mind.

Some rupakas also developed in the post-Bharat period. In the above mentioned types of rupakass, the theme of the story has predominance and all four types of acting types are properly employed. But uparupas like songs and dances are prominent, that is why, they are also called by names like Geya Rupaka, Nritta-Bheda etc.



INTEXT QUESTIONS 1.6

1. Which is integrated with India Dramas?
2. How many types of uparupakas?
3. On which basis, Bharata considered vrittis?
4. What is the meaning of Neta in drama?

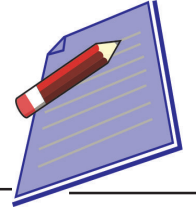
1.7 MAJOR PLAYWRIGHTS

The types of rupakas and uparupakas mentioned in the Sanskrit drama texts have certainly been written as per the drama. Both scripture and experiment keep following each other. Sometimes the rupaka is created according to the scriptures and sometimes it is scripted after seeing the usage. This fact becomes even more evident in the context of rupakas. The difference in the number of rupakas, their names and characteristics in different scriptures is evidence of this. Unfortunately, examples of difference of rupakas and uparupakas are not available today and similarly, the works of many playwrights of the past, names of some of whom are found in various texts, have also become obsolete, however, the works of the present Sanskrit playwrights among those available, the first name is that of Bhasa.

Although before the thirteen plays of Bhasa published by Mahamahopadhyay Ganapati Shastri in 1912 AD under the Anantshayanam book series, Kalidasa was considered to be the first available playwright. But Kalidas himself has also mentioned Bhasa respectfully in the introduction to the play Malavikagnimitram. So, he was definitely his predecessor. Scholars consider him to be a resident of Kerala and some people even express doubt on the authorship of some of the available works. Bhasa is undoubtedly a playwright of excellent quality. He has been mentioned by many scholars with quotations and Jaydev has considered him as "Kavitakamini Ka Haas". The names of his works are as follows - 1. Pratima Natak, 2. Abhishek, 3. Pancharatra, 4. Madhyamvyayoga, 5. Dutghatotkach, 6. Karnabhara, 7. Dutvakya, 8. Urubhanga, 9. Balcharita, 10. Daridracharudatta, 11. Avimaraka, 12. Pratigya Yogandharayan 13. Swapnavasavadatta.

The second notable name among Sanskrit playwrights is that of the great poet Kalidas, whose period of existence is considered by some scholars to be the sixth century during the reign of Chandragupta-II and other scholars consider him to be one of the Navratnas of Ujjaini ruler Vikramaditya and date him to be in the first century BC. Kalidas has gained more fame as a poet and playwright than any other writer. There are four poetic texts written by Kalidas- Raghuvansha, Kumarasambhava, Meghdoota and Ritusamhara and three plays- Abhigyanshakuntala, Vikramorvashiya and Malavikagnimitra. Of these, Shakuntala is his world famous work which has been praised by many foreign scholars also.

An important name among the contemporary poets of Kalidas is Ashvaghosha, whose existence is believed to be in the first century BC. Ashvaghosha, resident of Saketaka (Ayodhya), was a Buddhist philosopher, great poet and Mahavadi i.e. a great logical

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scholar. Many texts on various subjects are published in his name, but only three literary works of Ashvaghosha are considered beyond doubt- Buddhacharita, Saundarananda and Shariputraprakaraṇa. Of these, the first two are epics and the last one is an episode (prakaraṇa) composed in nine acts, in which the incident of Shariputra's initiation into Buddhism has been dramatized.

Visakhadatta's *Mudra Rakshasa* still maintains its importance and pride in Sanskrit plays. This play is an account of the problems of diplomacy. Chanakya wants to defeat the Rakshasa with his intelligence and become Chandragupta's minister and the intellectual skills he displays for this are admirable even for politicians. Visakhadatta's second work, written around the latter half of the sixth century, is the play *Devichandragupta*, only a few quotations of which are available in dramatic texts.

Among the Sanskrit plays on the present Indian theatre, the most popular work is *Mṛichchakatikam* written by Shudraka. This is a play of ten acts, in which there is an interesting description of the love between the brave Vasantasena of Ujjaini and the poor but cultured Charudatta and the attempt of the king to subdue Vasantasena by Shyalaka Shakar as well as the events of the change of kingdom at that time. Shudraka's period of existence is considered to be the fifth century. Another composition of his is the part named *Padmaprabhritak*.

Emperor Harshavardhan, the ruler of Thaneshwar and patron of poet gems like Banabhatta, Mayurbhatt and Diwakar, was also the son of Saraswati. Three rupakas composed by him are currently available - *Ratnavali*, *Priyadarshika* and *Nagananda*. The first two of these are plays, which are related to the love stories of Vatsaraj Udayan. The third *Nagananda* is a full-length drama. It describes Jimutavahana's surrender to save the serpents from Garuda. The period of Harshvardhan is considered to be the seventh century.

The play *Venisamhar*, written by Bhattarayan in the first half of the eighth century, is very popular among scholars for its classical structure. The Mahabharata war has been described in this six-act play based on Gaudi style and Ojaguna.

The great poet Bhavabhuti, who presented Karun as the only love with his unmatched poetic talent, was a resident of Vidarbha, whose period of existence is considered to be the seventh century. *Mahavircharit*, *Malti-Madhav* and *Uttaramcharit* - these three plays written by him are available. Out of these, in *Mahavircharit*, the complete description of *Ramcharit* has been given in six points. The story of the latter part of Ramayana is described in *Uttaramacharita*. *Maltimadhav* is a huge episode of ten acts whose story is based on poetic imagination.

One of the other important playwrights of Sanskrit is Anangharsha whose play is Tapasvatsaraj. In this six-act play, it is told that due to separation from Vasavadatta, Udayan becomes an ascetic and becomes ready to commit suicide. Anangharsha, also known as Matraraja, lived in the second half of the eighth century. Another famous poet of the second half of the eighth century is Murari, whose only work is Anangharaghava. Ramkatha is also described in this.

In the beginning of the ninth century, there was Kaviraj Rajashekhar who, in addition to the treatise on rhetoric called Kavyamimansa, has composed four rupakass, whose names are- Balaramayana, Balabharata or Prachanda Pandava, Vidhasalbhanjika and Karpoomanjari. The first two of these plays are Viddhashalabhanjika Natika and Karpoomanjari Sattak. Although critics do not consider him a very successful playwright, there is no doubt that he is an excellent poet.

Among other Sanskrit playwrights, the famous one is Jayadeva, whose composition is a seven-act play named Prasannaraghava. Rajashekhar's contemporary poet is Kshemeshwar who has written a play named Chandkaushik. Kulasekhara (tenth century) has composed the plays Tapatisamvarana and Subhadradhananjaya. There are two versions of Hanumannatak available, of which the first nine-ten act play is written by Madhusudan Mishra and the second fourteen act play is written by Damodar Mishra. Similarly, Ramachandra (twelfth century) wrote Nalvilas and Nirbhayabhim Vyayoga, Jaisingh Suri (thirteenth century) wrote Hammirmadmardan, Ravi Varma (fourteenth century) wrote Pradyumnabhyuday, Vamanbhatta Baan (fifteenth century) wrote Parvati Parinay and Shringarbhushan Bhaan, Mahadev (seventeenth century) wrote Amazing Mirror. Shaktibhadra has composed plays named Anashrachudamani, Dinnag has composed plays named Kundamala. Apart from these, there are some other names which are discussed in various texts.

Similar to the drama, examples of other rupakas are available, such as examples of the drama are Bilhan's Karnasundari, Madanpal Saraswati's Parijatmanjari etc. A play written in Prakrit is called Sattak. Ghanshyam's poem Anandsundari and Vishweshwar Pandit's Shringaramanjari are examples of this. Later example texts of the episode include Mallikamarut written by the udandkavi, Kaumudimitrananda written by Ramchandra, Prabuddharauhineya written by Rambhadra, Kumudchandra written by Yashchandra etc.

Examples of Bhana include Vararuchi's Ubhayabhisarika, Shudraka's Padmaprabhritaka, Ishwardutt's Dhurtavitsamvad and Shyamalik's Padtaditaka etc. which are famous by the name of Chaturbhani. The ancient examples of comedy include Shankhadhar Kaviraj's Latkamelak, Jyotirishwar Kavisekhar's



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Dhurtasamagam, Jagdishwar's Hasharnav, Gopinath Chakraborty's Kotuka Sarvas and Samraj Dixit's Dhurtdancer. Among other rupakas, examples of Dima are Tripuradah of Vatsaraja, Krishnavijaya of Vyankatavarya and Manmathonmathan of Ram Kavi. Examples of Vyayoga are Parthparaakram written by Prahladdev, Dhananjayvijay Ramchandra's Dhananjayvijay, Nirbhaybhim Vishwanath's Saugandhika. The only available example of Samavakara is Samudramanthan written by Vatsaraja. The only example of the shadow drama (chhayanatak) from which Dr. Pishel etc. have considered the origin of theatrical art in India is Subhat Kavi's Dutangad. Similarly, some symbolic plays were also written in Sanskrit, whose authors include Ashwaghosh, Krishna Mishra, Yashpal, Venkatnath, poet Karnapur and Anandrai Makhi. In the modern era, many scholars have attempted to write plays in Sanskrit, but these works hardly fall within the classical tradition.



INTEXT QUESTIONS 1.7

1. Who is considered first Sanskrit playwright?
2. Kalidas was in whose reign?
3. Who is the writer of Meghadoota?
4. Who is the writer of Buddhcharita?
5. Who is the writer of karnasunadari?



WHAT HAVE YOU LEARNT

- Bharat has called drama as Sarvavarnik Veda. It includes all the knowledge, work, crafts, knowledge and arts.
- Imitation of actions done through a common form is called 'Natyā'. Dasharupakakar Dhananjay has also called the imitation of various states of the world as 'Natyā'.
- Bharat is mentioned with great reverence as Natyashastracharya in all the theatrical works like Dhanika and Dhananjay's Dasharupaka, Nandikeshwar's Abhinaydarpan, Shardatanaya's Bhavaprakashan, Abhinavbharti Tika of Abhinavagupta's, Shingbhupal's Rasarnavasudhakar and Sagaranandi's Natak-Lakshana-Ratnakosh etc. has been done Bharata Muni. Bharata muni is like

Maharishi Panini, is traditionally famous as the founder of theatre. For this reason, another name of Natyashastra is Bharatsutra. The tendency to render classical elements in sutra form is the main style of this text.

- in the context of the creation of drama, Bharat has mentioned his one hundred sons (including theater actors and scripture writers). They are also seen as contemporary drama scholars of Bharatmuni. These included writer of Abhinayadarpan- Nandi (Nandikeshwar, Tandu), Acharya Kohal, Rechak, Karan, Aganhar, depicted as the successor of Bharat and in the context of music, Tumburu, Swati, Krishasva, Vasuki, Yashtik Muni, Vishvavasu, Vatya, Shandilya and Dhurtil, proficient in veena playing. The authentic acharyas of 'abhinayashastra' are known as Shardul, Skindava and Shukra, Skanda's disciples Agastya, Kashyap, Dattil, Nakhakutt and Ashmkutt, Badarayan and Shatkarni Acharyas.
- We find the initial form of Indian dramas in religious performances on the occasions of Yajnya. The dialogue hymns of Rigveda are the first dramatic experiments in this direction. These experiments were not limited to yajnya but became a part of religious activities. Due to the popularity of religious plays in the beginning, they were also made a part of festivals etc. Indra-Dhwaj Mahotsav etc. should be considered as a link in this process of gradual development. As this process progressed, it became more popular due to being used in festivals, raasleela etc.
- Considering the words of Bharat Muni, two main purposes of theater creation are clearly visible- public entertainment and public preaching. These two objectives are also basically interrelated. Drama is a medium of public education which is full of entertainment and is universal. This gives an introduction to the all-welfare liberal outlook of the ancient Indian philosophers. Natyashastra has not only been mindful of the needs of its own era but has also been mindful of the needs of the future era. That is why, Bharat says that human intelligence may decline in the future era. When people's intellectual capacity can be destroyed, then it is natural for various arts and crafts to also get destroyed. Therefore, preservation of arts through drama is essential.
- In Indian plays, although there is a mixture of happiness and sorrow in the middle, yet all the plays have a happy ending. Indian dramas, which are delightful-imaginative in nature, are mainly dependent on the plots of Ramayana, Mahabharata, Puranas, Brihatkatha etc. In Greek plays, great emphasis has been laid on the continuity of time, place and movement, but in Sanskrit plays this continuity has been completely neglected.



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" There are five stages of development in any fully developed work. The names of these stages of work are - Aarambh, Yatna, Pratyasha, Niyataptti and Phalagam. The five arthprakritis that prove the purpose of these five stages are - Beeja, Bindu, Pataka, Prakari and Karya. The sandhis take the work phase to its natural end. They are also five- mukha, pratimukha, garbha, vimarsha and nirvahana. Apart from these, 64 types of Sandhyangas, 21 Sandhyantars, 6 purposes of Sandhyas and 36 drama-characteristics or Natyalankaras have been mentioned in Natyashastra. The form of the story is prepared keeping all these in mind. Some rupakas also developed in the post-Bharat period. In the above mentioned types of rupakass, the theme of the story has predominance and all four types of acting types are properly employed. But uparupas like songs and dances are prominent, that is why, they are also called by names like Geya Rupaka, Nritta-Bheda etc.



TERMINAL EXERCISE

1. Write in detail about Indian theatrical tradition.
2. In which samvad-suktas of veda have natya?
3. Write the purposes of natyakala.
4. Write down the chronology of india playwrights?
5. Writ the characteristics of Sanskrit theatrical tradition.
6. Make a list of Sanskrit playwrights and write the name of their works.



ANSWERS TO INTEXT QUESTIONS

1.1

1. Natya
2. Ten types
3. Lokakrit
4. Angika, Vachika, Aharya and Satvika, Music and Instruments

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1.2

1. Acharya Bharata Muni
2. Nandikeshwara
3. Shiva and Parvati
4. Kashmiri resident Rupyaka

1.3

1. Acharya Bharata Muni
2. King Nahusha
3. four
4. Shringara and Veera Rasa

1.4

1. Dharma
2. Utsaha
3. Entertainment and Preaching to people
4. Arts

1.5

1. Virta festival
2. 4th century BC
3. Acharya Patanjali
4. 36 chapters

1.6

1. Happiness and sorrow
2. 18 types
3. According to Dasharoopavikalpana
4. Hero, heroine and other characters

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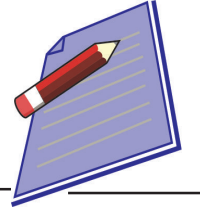


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1.7

1. Bhasa
2. Chandragupta-II
3. Kalidasa
4. Ashvaghosha
5. Bilhana

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**BRIEF INTRODUCTION TO
NATYASHASTRA***Notes*

Visual poetry includes rupakas, drama etc., in which we find the essence of long tradition of Sanskrit theatre. Folk has been at the center in both the visual and other categories. Drama writings also found according to the types of rupakas and uprupakas mentioned in the Sanskrit Natya texts. Both scripture and experiment keep following each other. Sometimes the rupakas are created according to the scriptures and sometimes it is scripted after seeing the usage. Critical analysis of theatrical literature is done on the basis of principles propounded in Natyashastra. In this lesson, we will discuss a brief introduction to Natyashastra.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the general introduction of poetry;
- know the period of creation of Natyashastra;
- know the tradition of Natyashastra;
- know the interpreters of Natyashastra;
- know the nature of Natyashastra;
- know the subject matter of Natyashastra;
- know the purpose of Natyashastra;
- know the principles of origin of Sanskrit theatre;
- know the nature of world (loka) in natya;

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- know the sarvavarnikata (theatre for all people) of theatre;
- know the authenticity of world (loka) in theatre;
- know the theatre principles given in Natyashastra; and
- know the differences in the story (plot) from the point of view of the nature of theatre.

2.1 GENERAL INTRODUCTION TO POETRY

The basic source of Indian poetry is Vedic poetry. Just like our religion and philosophy texts have their seeds of origin in the Vedas, similarly it is appropriate to consider the Sanskrit poetic tradition as its origin from Vedas. Rajashekhara even glorifies Alankara Shastra as seventh Veda. Not only this, they also establish the authenticity and usefulness of the interpretation of Rigveda mantras on the basis of their Alankarashastra. The strong foundation of the Vedas was kept in mind in the background of Sanskrit poetry. Rajashekhara has called literature as the fifth Vidya and the ultimate rasa of all the four Vidyas.

Poetry is a delightful part of this literary knowledge, which has been developing in two ways: audible poetry and visual poetry. Under the category of audible poetry comes poetry and prose compositions, like epic, khandakavya, muktaka kavya etc. Chhandobaddha (verses) poetry and stories, narratives, novels etc. are prose.

In this way, the people are at the center in the reason or purpose of poetry composition. Therefore, it is necessary to have knowledge of lokashastra and folk behavior.

Being a part of God in the form of happiness, all human activities are done only for happiness. The importance of fine arts among many material combinations is not hidden. The importance of poetry in them too is undoubted. Although, Vedas and Puranas also move in this direction. But their paths are relatively different. Vedas are prabhusammita and Puranas suhritasammita. It is simply not possible to disregard poetry that preaches like 'kanta'. Attainment of Purusharth Chatusya is easily possible even for the humble ones by reading Satkavyas. Poetry despises all other melodies. On the basis of indriyasannikarsha, two categories have been made - audible and visual. Immediate experience of Parinivrtti can be had only through the medium of visual poetry. Due to the enactment, its name is also rupaka- Tadruparopatturupakam.

**Devanamidamamananti munayah shantam ritum chakshausham,
Rudrenadamumakritvyatikare swange vibhaktam dvidha.**

**Traigunyodbhavamatra lokacharitam nanarasam drishyate,
Natyam bhinnarucherjanasya bahudhaapyekam samaradhanam.**

Sages consider theatre as a peaceful sacrificial yajnya for the Gods. Shivji divided it into two types in his body combined with Uma, that is, in dances including Natya, tandava is used by Shivaji and Lasya is used by Parvati. In the play, the diverse folklore arising from the three Gunas is visible. The creatures of the world are different, but drama is a unique in many ways.

2.2 PERIOD OF CREATION OF NATYASHASTRA

Dating Natyashastra is a complex problem. Indian tradition considers Bharata to be the author of Natyashastra. But the existence of many Bharatas in Indian history creates a confusion in determining the period. Here, we will try to determine the period of Natyashastra on the basis of internal and external evidence along with analysis of ancient texts and beliefs of Indian and Western scholars.

To determine the period of Natyashastra, review of various types of internal and external materials is required. There is important and promotional material available for internal evidence in Natyashastra itself. In it, the details of the gods of the Vedic period of the Aryans, various castes and districts, different languages, civilization, manners and poetics etc. also come within the scope of our review. Apart from these internal evidences, comparative review of direct or indirect effects mentioned in other texts and inscriptions of Bharat and Natyashastra also helps in determining the period.

2.2.1 Beliefs of Indian and Western Scholars

The first editor of the chapters of Natyashastra, French scholar P. Regno and his disciple J. Grase, have accepted the period of creation of Natyashastra as 2nd century BC. Hara prasad Shastri has considered the Natyashastra period to be the second century BC, similar to Regno. On the basis of similarity between this inscription of junagadha and the words Sugrihitnaman and Bhadramukha used in Natyashastra, Prof. Silva Levi has accepted the period of Natyashastra as the reign of Kshatrapo-2nd century AD. But Mr. Kane does not seem to agree with the opinion of Prof. Levi and says that on the basis of similarity of words, Natyashastra does not seem appropriate to consider the period of creation of it as second century because it is also possible that these words were used for the first time in Natyashastra and from there they were taken into the inscriptions. On the basis on the words Nepalash and Maharashtrashastra, as per dinesh Sarkara, It can be considered that before the second century. On the basis of the first mention of the word being found in the Prayag pillar inscription and



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Aihole inscription, it is considered to be after the 2nd century. But Mr. Kane says that due to the mention of the words Nepalash and Maharashtra during the time of creation, it cannot be said that those words did not exist before that. The word 'Maharashtri' is mentioned in the Nanaghat inscription of 200 BC. Secondly, Maharashtrian Prakrit has been used in twenty forms in Setubandha poetry written by Pravarsen, from which it can be easily inferred that Marathi districts using Maharashtrian Prakrit must have existed centuries before the time of creation of these inscriptions. Therefore, according to Mr. Kane, the period of composition of Natyashastra cannot be accepted after the second century.

Colonel Jacob and A. B. Keith accept the date of creation of Natyashastra in the third century. On the basis of philological, prosody, geographical facts etc., Dr. Manmohan Ghosh considers the time of introduction of Natyashastra to be between the first century BC and the second century AD. Authoritative scholars of Natyashastra, poet Ramakrishna accept the time of Natyashastra as 500 BC.

2.2.2 Inside Evidence

In Natyashastra, many acharyas and texts of ancient times are mentioned in the context of discussion of various subjects. In the context of interpretation of Angharas in relation to Tanduvu, Narada is mentioned in relation to Dhruva and Gandharva, Brihaspati in relation to economics, Vishwakarma in relation to house-building and architecture, Purvacharya, Purana and Kamatantra are mentioned in relation to Shabdakshna. From the mention of the names of these ancient Acharyas and their texts in Natyashastra, it is definitely known that by the time of the composition of Natyashastra, these Acharyas had attained great fame and their views had become accepted by that time. This clearly indicates the antiquity of those ancient masters as well as Natyashastra.

Bharata and Tanduvu- Tanduvu was the teacher of the Bharata and the practitioner of Tandava dance, the first spokesman and theater teacher of Angahara, Rechak and dance performances. He had taught Bharata the Angaharas containing Karanas and Laxatives by the command of Shiva. Tanduvu is dated to the sixth century BC. Therefore, the time of Bharata must be the fifth century BC. Brihaspati's text is unavailable, but he is mentioned as an Acharya in Natyashastra, Arthashastra and Kama Sutra. The Bharata-arnava describes the hand-application according to Brihaspati. Brihaspati's time is believed to be around the sixth century BC, hence Bharat's time should be considered to be around the fifth century BC or later.

Language Style- The form of Sanskrit and Prakrit language found in Natyashastra. It appears to be later than the Prakrit language used in Ashvaghosha's poems. On the



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basis of this evidence, the period of composition of Natyashastra is considered to be before the fourth century and after the first century. But on the basis of the form of Sanskrit language which is visible in the description of various incidents like Aryans, Karikas, Bharatvakya, Nandi etc. of Natyashastra, Mr. Reynolds considers the period of creation of Natyashastra to be the early period of first century AD. The variety of styles available in Natyashastra in the form of Anuvamshya Aryas, Sutravidh Aryas, Shloka and Karikas, prose, sutras and sutrabhashyas indicates the antiquity of Natyashastra.

Alankara- In Natyashastra, these four Alankaras like Upma, Rupak, Deepak and Yamak have been discussed. Whereas during the time of Bhamah-Dandi, it continued to grow progressively till the sixth century and their number reached forty. Thus, the use of a total of four figures of speech in Natyashastra is indicative of its antiquity.

Mahagramani- In Natyashastra, the word 'Mahagramani' means village deity. Abhinavagupta interprets it as 'Ganapati', but Manmohan Ghosh does not accept the meaning of Mahagramani as Ganapati on the basis of Abhinava. The absence of mention of Ganesha as a Hindu deity indicates that Natyashastra must have been composed in that ancient period when Ganesha was not even imagined as a deity.

2.2.3 External Evidence

Natyashastra and Kalidasa- The great poet Kalidas in Vikramorvasiya has called Bharat the originator of Natyashastra, exponent of the eight rasas and the user of acting in front of the Gods and has clearly mentioned the Ashtaras-dependent nature of drama. In Raghuvansh, Khandita heroine has been described on the basis of heroine distinction propounded in Natyashastra. Similarly, in Raghuvansh, use of Ang-Sattva-Vachanashraya dance and in Kumarasambhava, Sandhyang and Lalit Angharas have been used in Natyashastra. This proves that the Natyashastra on the works of Kalidasa had already been established long ago, hence it is clear that the creation of Natyashastra was before of Kalidasa.

Natyashastra and Ashvaghosha- Ashvaghosha's 'Shariputrprakaran' reflects the greater influence of rupaka called prakarana depicted in Natyashastra. Therefore, this episode of Ashvaghosha is influenced by the craftsmanship of the above episode of Natyashastra. Ashvaghosh's time can be considered 1st century. Therefore, Natyashastra must have been composed before this.

Natyashastra and Gatha Saptashati- In the recent Gatha Saptashati, Upaguhya-Shungaarabhinaya has been compared to the purvaranga (earlier activities of staging drama) of Natyashastra. Purvaranga has been discussed in the fifth chapter of

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Natyashastra. Gatha Saptshati is believed to have been composed between 200-400 AD. Therefore, Natyashastra must have been composed before this.

Natyashastra and Smriti Literature- There is clear mention of Bharata in Yajnavalkya smrita. Apart from this, the names of seven types of non-Vedic songs namely Madrak, Aparantaka, Ullopyaka, Prakari, Rovindak, Owenak and Uttara found in Yajnavalkyasmriti are according to Natyashastra. These incidents appear to have been collected from Natyashastra in Yagyavalkyasmriti. On this basis, the time of Natyashastra cannot be considered after the first or second century of Christ.

Natyashastra and Agnipurana- There is a detailed discussion of poetic and dramatic subjects in Agnipurana. The theme of drama described in Agnipurana has a lot in common with Natyashastra. Seeing this similarity, Maheshwar, the author of Kavyaprakashdarsh, has propounded that Bharat has propounded Alankarshastra by quoting from Agnipuran only to inculcate the young princes into Alankarshastra through the inclination of tasteful poetry. Similarly, in Krishnanandini's commentary on Sahitya-Kaumudi, Vidya Bhushan has proposed that Bharat had composed Natyashastra in Karikas based on the literary process seen in agnipuran. Silva Levi, a supporter of the same tradition, has also propounded that the Karikas of Natyashastra have been taken in brief from Agnipurana. It is known from the above quotations that Bharat has developed Natyashastra by making Agnipuran a sub-text. Thus, Natyashastra is indebted to Agnipurana for poetic subjects.

But Mr. Kane does not agree with the above opinion. He says that Agnipurankara has mentioned Bharat in the context of discussion of vrittis. Therefore, by accepting this traditional belief, the existence of Natyashastra is proved before Agnipurana. The time of Agnipurana is considered to be between 3rd-4th century. Therefore, the period of composition of Natyashastra should be before the second century.

Natyashastra, Agni Purana and Vishnudharmottara Purana

On comparing the dramatic subjects propounded in Vishnudharmottarapurana and Natyashastra, it is known that there is a clear influence of Natyashastra on Vishnudharmottarapurana. Therefore, Natyashastra must have been composed much before Vishnudharmottarapurana. Dr. Sushil Kumar who believes that the time of Vishnudharmottarapurana is after 400 BC and before 500 BC. The author of its preface, Dr. Parasnath Dwivedi, has considered the time of composition of Vishnudharmottara-Purana to be between 400-500 AD. Therefore, It seems logical to consider the period of creation of Natyashastra several centuries before this, i.e. around the second century.

After studying the above evidence, it can be inferred that Natyashastra had come into full existence before Ashvaghosha, Kalidas, Bhasa and Agnipuran and Natyashastra

beliefs had become established. That is why, Ashvaghosha, Kalidas, Bhasa etc. must have been influenced by him and adopted his beliefs in their texts. Ramakrishna Kavi, an authority on Natyashastra, after extensive contemplation, has considered the period of creation of Natyashastra to be the fifth century BC. On the basis of historical evidence, it can be said that Sumati was the son of Bharat. Bharat had sent him to Nandikeshwara to receive education and Nandikeshwara lovingly taught him. From this it appears that Bharat was the contemporary predecessor of Nandikeshwara. That is why he must have sent his son to him for education. The time of Nandikeshwara is considered to be around the sixth century BC. Therefore, the composition of Natyashastra had started after that in the fifth century BC. The sutra style of Natyashastra also confirms this. The present form of Natyashastra must have appeared in the first century. Thus, the period of creation of Natyashastra can be considered to be between the fifth century BC to the first century AD.



INTEXT QUESTIONS 2.1

1. When does Colonel Jacob consider the period of creation of Natyashastra?
2. According to whom, the period of creation of Natyashastra is 500 BC?
3. How many figures of speech are mentioned in Natyashastra?
4. What does the word Mahagramani refer to?
5. Who wrote the book 'Shariputrprakarana'?
6. When is the period of composition of 'Gathasaptshati'?

2.3 NATYASHASTRA-TRADITION

In Natyashastra also, there is mention of many Acharyas in context, which is indicative of the pre-Bharata status of these Acharyas. In this context, there is mention of Purvacharya in the context of word signs, Swati in the context of Gandharva, Anghara in the context of rhyming, Tandu and Nandi in the context of Karan and Brihaspati is mentioned as Acharya in the context of human qualities. In addition to the context of theatrical production, Bharat has mentioned about one hundred of his sons, among whom the theater practitioners and scripture-initiating sons are also mentioned. Among these sons, Kohal, Dattil, Ashmakutt Badarayana and Shatkarni are known as Acharya.

2.3.1 Drama Writers Contemporary to Bharatmuni

Acharya Kohal- Kohal comes first among the Bharatputras mentioned in Natyashastra.



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In the first chapter of Natyashastra, there is a general mention of Kohal among the sons of Bharat, but in the last chapter of Natyashastra, Kohal has been described as Bharat's successor as Acharya. Acharya Kohal had composed independent texts related to music, dance and acting.

Nandi or Nachin- Nandi is Nandikeshwar, mentioned in Natyashastra as the Tandava teacher of Bharatmuni.

Tumburu- Tumburu is a famous teacher of dance and music and a mythical personality. Tumburu is mentioned in Natyashastra in the context of laxatives, karan, angahara and music.

Kashyapa- Like Kohal, Kashyap Muni was also a contemporary music and dramatist of Bharatcharya. In Abhinav Bharati by Acharya Abhinavagupta, there are quotes about Ragas, different Kaishik, Takk, Sauveer and Malav Kaishik written by Kashyapa.

Dattila- Dattila or Dantila were also contemporary writers of Bharatmuni. Dattil was an authentic writer of theater and music. Among the hundred sons of Bharatmuni, Dattil comes next after Kohal.

Nakhkutta and Ashmkutta - These two Acharyas are mentioned in Natyashastra as Bharatputra.

Badarayana and Shatakarni- In Natyashastra, Badarayana has been mentioned as Bharatputra.

In this way, the Acharya of Bharatputra has been explained here, it is clear that they were contemporaneous with Bharatmuni.

2.3.2 Medieval Theater Scholars Acharya

Acharya Abhinavagupta has given quotes from Vishakhil and Charayana, Katyayana, Rahul and Garga, Shakligarbha and Ghantaka, dramatist Harsh, Matriguptacharya and Subandhu etc. in his Natyashastra interpretation. Due to which one can guess that they wrote some work on drama science.

2.3.3 Interpreters of Bharat's Natyashastra

Commentaries on Bharatmuni's Natyashastra were written by many acharyas. At present only Abhinav Bharati is available, through which we get knowledge about written lectures on Natyashastra, Vartiki and independent dramatic creations. Acharya Abhinavagupta considered Udabhata as an interpreter of Natyashastra, which is also supported by Shargadeva's Sangeet-Ratnakar. Sangeet Ratnakar also described Kirtidhara Acharya as an interpreter of Natyashastra. Apart from this, Bhatta Lollat, Sri Shankuk, Bhatta Nayak and Abhinavagupta have been mentioned as interpreters

of Natyashastra. According to Abhinavagupta, Bhatta Yantra was also an interpreter of Natyashastra. From the later works, there are details of some other teachers also writing lectures on Natyashastra.

Bhatta Lollat- Acharya Abhinavagupta, while presenting the opinion of Bhatt Lollat, has criticized it. In the interpretation of Rasasutra, he is considered as the utpattivadi. Being the son of Aparajit, Bhatt Lollat was also known by the name Aparajiti. The quotations given in Rajshekhar's poetry in the name of Aparajiti have been inspired by Hemchandra in the name of Bhattlollata.

Srishankuka- The interpreter of rasasutra of Natyashastra, Kashmir resident scholar Srishankuka is considered to be an anumitivadai teacher.

Bhatt Nayaka- As an interpreter of Natyashastra, Bhattnayak's name is famous as the original originator of generalization in the lecture sequence of Rasasutra and the originator of Bhuktism/Bhuktivadi.

Other Commentators- In Abhinav Bharati, Abhinavagupta has quoted the views of Bhattayantra, Kirtidhar, Nanyadev and Bhattatot and their serious beliefs on Natyashastra and has considered them as ancient commentators of Natyashastra.

Acharya Abhinavaguptapad- Acharya Abhinavaguptapad, apart from poetics and drama, was a great scholar of philosophy and tantric scriptures and had a unique personality like the middle gem in the scholarly chain of medieval India. Although Abhinavagupta was a resident of Kashmir, his ancestors were residents of Antarvedi near Kannauj city. About 200 years before the reign of Abhinavagupta, his ancestor Atrigupta had come from Kannauj and settled in Kashmir because he was respectfully invited from Kannauj by the then ruler of Kashmir, Yashovarma. He settled Atrigupta by giving him a beautiful building and a manor on the banks of Vitasta. Later in his lineage, there was Varahgupta who was the grandfather of Abhinava. Varahgupta's son was Narasimhagupta whose other name was Chukhulak.

His uncle's name was Vaman Gupta. Vaman was a Gupta poet, one of whose verses Abhinav has also quoted in a context. Narasimhagupta's son was Abhinavagupta. His mother's name is Vimal Kala. His dynasty was famous for devotion to Shiva. There are two books available on his literature. One is Dhvanyalokalochohan and the other is Abhinavbharti.

2.3.4 Later Writers of Dramatic Literature

Dhananjay- Dhananjay composed Dasharupaka in the last quarter of the tenth century. On the basis of the existing material in Natyashastra, details of the elements related



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only to the interpretation of forms along with the visible subject matter have been given. Meanwhile, Dhananjay was prominent in the tradition of the treatises on drama that were being written. He was the pundit of the Rajya Sabha to Munj Vakpatiraja-II (alias Prithvi Vallam), the Paramara dynasty ruler of Malwa, son of Vishnu. His brother has written Avalokavrutti on Dasharupaka in which the characteristics of a Dhanika have been discussed with examples.

Sagaranandi- Nataka-lakshana-Ralakosh is his composition.

Bhoja- Two famous works on his rhetoric are presently available: 1) Saraswatikanthabharana and 2) Shringarprakash. Although these two are essentially texts of rhetoric, the twelfth light of the Shringarprakash contains a detailed explanation of theater and its parts, which is different from the ten rupakas. In his view, the field of auditory poetry is wider than that of visual poetry, therefore theater is part of rhetoric.

Acharya Hemchandra- Acharya Hemchandra's famous work on poetic drama is Kavyanushasan. Acharya Hemchandra himself has given a lecture named Vivek on this.

Ramchandra and Gunchandra- Ramchandra and Gunchandra were the disciples of the famous Jain Acharya Hemchandra. Their combined composition is Natyadarpanasutra.

Rupyaka- Rupyaka or Ruchak were residents of Kashmir. Apart from being the famous author of Alankar-Sarvasva and Sahridayalila, he had also written a commentary on vyaktiviveka of Mahimatt.

Sharadatanaya- The second extensive text on Natyashastra after Bharatamuni's Natyashastra is Bhavaprakashan of Sharadatanaya.

Shingbhupala- Shingbhupala's famous dramatic work is Rasarnavasudhakar.

Vishwanath Kaviraj- The most popular and famous work of Vishwanath Kaviraj is Sahityadarpana, which is basically a rhetorical work. In the sixth chapter of the same, the dramatic elements are explained. While doing this, the author has given a brief and comprehensive description of the topics and principles described in the previous drama writers. In this, dramatic characteristics, differences and types of rupakas and example characteristics of all the parts like meaning, nature, sandhi etc. have been described.

**INTEXT QUESTIONS 2.2**

1. Who is considered the master of Anumitivada?

2. Who has written the book Abhinavbharti?
3. After Bharatmuni's Natyashastra, which is the second detailed book?
4. Whose book is Kavyanushasana?

2.4 NATURE OF NATYASHASTRA

This book has inspired the sublime artistic consciousness of Bharat. For this reason, the writers of the scriptures have respectfully remembered Natyashastra as Natya-Veda and its originator Bharatcharya as a sage. The currently available Natyashastra has thirty-six (or thirty-seven in some versions) chapters and its dimension is six thousand verses. This fact has been indicated by Acharya Abhinavagupta in his famous Natyashastra commentary Abhinavbharti.

To become familiar with the outline of Natyashastra, the content of Natyashastra is being presented in brief form as per the chapter plan.

In the first chapter of Natyashastra, sages like Bharatmuni, Atreya etc. asked curious questions about the subjects of Natyaveda. How did Natyaveda come into existence? For whom did it happen? Which are its parts? What are the ways to achieve it? And how can it be used? Bharatmuni replied that Natyaveda has been composed taking textual content from Rigveda, music from Sama, acting from Yajurveda and rasas from Atharvaveda. By creating it in this form the sage taught it to his sons.

In the second chapter, Muni has described the auditorium as being necessary for theater performances and has explained its three types and has discussed in detail their craft, size and resources.

In the third chapter, the necessary religious activities to be performed in the Natya Mandap have been described and the worship of various deities and the fruits obtained from them have been described.

In 4th chapter, there is a description of Bharatmuni presenting Amritmandhan Natya Prayog in front of the Gods, Kars and Tripuradah in front of Maheshwar and on the orders of Maheshwar, Tanduv imparted the knowledge of Anghara, Karan and Rechaka to Bharat. In this chapter, the origin of Tandvan dance and its craft is discussed in detail; detailed analysis of Angharas, Karanas, Rechakas etc. The beauty of whose acting is enhanced by the nrithasta and songs.

In 5th chapter, there is detailed discussion of Purvarangvidhan, Nandi, Preface and Dhruvas presented at the beginning of the drama.



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The sixth chapter is Rasadhyaya. In this the sages present five questions related to Rasa. In the answer, Bharatmuni takes the basis of naming the rasas and the collection, karika and nirukta and describes the rasas along with the details of the Natyasangraha. In this sequence, detailed description of Rasanishpatti, mutual relation of Rasas with emotions etc., presiding deity of Rasas and their permanent emotions has been given.

The 7th chapter is Bhavadhyaya. In this, detailed analysis of Bhava, Vibhava, permanent and communicable bhava and description of eight types of Sattvika Bhavaa (in relation to Rasa) has been given.

The description of the acting begins from 8th chapter. In this, a detailed description of Upanga Abhinay etc. has been given under Angika Abhinaya by explaining the Angika, Vachika, Aharya and Sattvika types of enactment.

Taking the sequence of Angika enactment further in 9th chapter, the acting of body parts like hands, Kukshi, waist, Janu and Pada is described in detail and 24 non-joined hand postures, 13 joint hand postures, 27 types of dance hands are described and 64 hand types are described. Movement of body parts and use of hand gestures are in accordance with Rasa, Bhava and enactment and hand gestures have great utility in dance, hence this has also been discussed.

In the 10th chapter, five types of operations on chest, waist and other parts of the body have been described and their acting experiments done on different occasions have been explained.

While describing Chari in 11th chapter, the characteristics and uses of 16 types of bhaumi and 16 types of akashkiya Charis have been explained and the dramatic utility of division and mandalas has been described.

The characteristics, number and usage of mandalas etc. have been described in detail in 12th chapter.

In thirteenth chapter, there is a representation of gati prachara. In this, details of the movement of the characters as per the drama of the occasions and situations of Rasadi have been explained. This includes the time taken for the movement of the characters (at the time of entry) to the time taken for the movement of the gods, kings, men and women of the middle class and people of the lower class. Description of the actions taken while presenting the rasas like 'Raudra', 'Bibhatsa', 'Veera' etc. and the types of actions and movements of the characters like Sheetart, Sanyasi, Madmat and Unmat have been given.

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In fourteenth chapter, the decision to indicate the region like house, garden, forest, water, land etc. present on the stage, division of time according to parts and planning of new numbers for the events happening in a year or a month, depend on the country, costumes, basis etc. There is a description of four types of pravrittis, a description of two types of theatrical experiments named Sukumar and Aavidha and finally a description of two theatrical disciplines named Lokadharmi and Natyadharmi.

Vachikabhinaya begins with 15th chapter. In this, the use of speech based on the initial letters in the vachika enactment of the drama is explained and details of their place, efforts etc. are given by explaining the differences between the vowels and consonants of the letters. Then, by explaining the differences between words like noun, verb, prefix, conjunctions etc., the languages used in the drama have been analyzed through word differences. After this, the verses of one to twenty-six letters used in the interactive vachika enactment of the drama have been described (giving the differences and examples of each). Finally, the verses like Guru, Laghu and Yeti Matra etc. Explanations of the defining words of the scriptures have been given.

In 16th chapter, also, going ahead in the same sequence, there is an example representation of the vritasa useful in Vachikabhinaya. In the end, details of the varieties of Arya have been given by describing the even and odd vrittis.

In the seventeenth chapter, there is a description of thirty-six characteristics of poetry under enactment. After this, the merits and demerits of the poetry named Upma, Rupak, Deepak and Yamak have been described and its merits and demerits have also been given.

In the eighteenth chapter, while giving the description of the languages used in drama, a description of the language and dialects has been given by giving a description of the changes taking place due to differences in pronunciation of Sanskrit, Prakrit and Apabhramsha or native word forms. The rules of their speaking, the use of pauses and kaku, and the differences in Okarbahula etc. of natural languages have been shown.

In the nineteenth chapter, various systems of addressing upper, middle and lower class characters are described. Apart from this, it explains the ways of naming the characters of these classes. Details of the properties of prose text, vowels, place of pronunciation of consonants, types of vowels like sublime, differences of guna and vowels like high, slow, deep, bhadra and low, druta and vilambit like alnkaras have been given.

In the twentieth chapter, the main topic of Natyashastra has been started by explaining the differences of rupakas. In this, the characteristics of ten rupakas have been explained

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and their specialties have been propounded. Other constituent parts of rupakas have been discussed while describing their constituent points, pravesha, vishkampak, chulika etc.

In the twenty-first chapter, the official and relevant differences of the plot of the drama have been described and the characteristics of all the parts of the sandhis have been explained by giving details of five sandhis, five stages, five artha prakritis and sandhyaantara. By describing the specific form of the story through connotations, five types of them have been described along with their characteristics and in the end, the fact that all the learning, craft and art etc. are useful for drama has been reiterated.

In the twenty-second chapter, the activities useful in drama have been described. These are Vrittis-Satvati, Kaishiki and Arapti. In the context of the origin of the Vrittis, taking the mythological story of Lord Vishnu's fight with Madhukaitabh demons and his use of the four Vrittis, giving the details of the origin of the four Vrittis from the four Vedas, explaining the differences and characteristics of these Vrittis, the planning in different Rasas. Details are given.

The twenty-third chapter describes the general enactment. Acting depends on the props or costumes, hence various methods of performing the costumes along with the form of jewelry have been described in it. While describing the four types of decorations, details of the decorations used by the men and women living in different countries have been given. In the matter of body structure, to reveal the physical form of various characters (like Raja, Sreshthi, Shak, Yawan, Sudra etc.), coloring them in the color according to their body and accordingly the method of making mustache etc. has been explained. In the middle, the description of the backdrop and the methods of presenting various animals, paths, snakes etc. presented on the theater stage have been described.

The twenty-fourth chapter contains a description of general enactment. It describes the good, medium and low nature of the characters. Similarly, under the ayatanaja ornaments of women, their nature and ornaments have been explained by describing the feelings, mannerisms and locality of the women. After this, while describing Vyakya Abhinay, the differences of Aalap, pralap etc. of vachika Abhinay have been explained. Similarly, the method of performing actions like darshan, touching etc. has been described and the rules for displaying appropriate and inappropriate incidents on the stage have been explained.

Ten states like desire, memory etc. have been described after explaining the difference between different castes of women on the basis of nature etc. and after explaining the method of sending messengers etc. in rati state, eight types of states of heroines have

been described. Apart from this, an interesting description of appropriate address in case of love, anger and jealousy etc. has been given here.

In the twenty-fifth chapter, the characteristics of Vaishik Purusha have been explained and his innate qualities and modified qualities have been described in detail. By giving detailed description of her friends and messengers etc., the four stages of women's youth, types of lovers and ways to control women have been duly described.

The twenty-sixth chapter is of Chitrabhinaya. In this, details of such special acts which were left out under general enactment have been given. Under this, details of the acting method to depict the sky, night, evening, darkness etc. have been given and the methods to express the emotions of joy, sorrow etc. have been specifically specified. While revealing the meaning of the types of serial stories like Akash Bhashit, the method of addressing the elderly and children, presenting the character of impending death on the stage and performing other related acts has been described.

The twenty-seventh chapter is Siddhivyanjakadhyay. In this, details of the obstacles occurring in the drama performance have been given while depicting the union of Goddess and Manushi Siddhi. In this context, various categories of judges or examiners of drama performances and their qualifications are described in detail.

The subject of musicology has been presented from the twenty-eighth chapter to the thirty-fourth chapter. In this sequence, four types of instruments have been described in detail in the twenty-eighth chapter. While describing seven types of swaras, their four types like Vadi etc. have been indicated. Apart from this, detailed description of Swar Gram, Murchhana, Shruti and castes has been presented.

In the twenty-ninth chapter, there is a description of the Rasa-dependent experiment of the castes. The permanent nature of varnas and ornaments dependent on varnas etc. has been explained and the nature of veenas etc. has been discussed.

In the thirtieth chapter, the form of the flute has been discussed and its playing method has been explained.

In the thirty-first chapter, the accompaniment of rhythm and tala has been described and Avandha instruments have been described. Apart from this, while describing in detail the rhythm system for keeping the mind at the time of song, a characteristic description of some minor theatrical experiments has been given.

The thirty-second chapter is Dhruvadyaya. It contains details of the Dhruvas sung in the states etc. of the characters. Most of the Dhruvas are in Prakrit language and some are in Sanskrit language. It has been described that the language of the Dhruvas is



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Prakrit (Shauraseni). Exemplary characteristics of these dhruvas have been presented and the qualities and qualifications of singers, musicians and flute players have also been given. After this, the music teacher and disciple have been given and naturally, singing by women and playing by men.

The thirty-third chapter is Vadhyadhyay, in which there is a discussion of Avandha instruments like Mridchag etc. In this, a narrative description of the introduction of Avandha instrument by Swati and Narada was given. And on which occasion, which type of instruments should be taught to be played, there is also a description of the making of instruments like Mridang, Panav, Dadar etc. and Badan etc. under the instruments and a description of the presiding deities of the instruments is also given.

In the thirty-fourth chapter, along with the description of the threefold nature of men and women, a characteristic description of these types of heroes is given. Under the Nayak family, women also have the form of characters like Mahadevi, Goddess, dancer, hostess etc. in different categories. It is characteristic of Nrip, the commander, the priest, the ministers, the secretaries, Pradiya and Kumar.

The thirty-fifth chapter is the vikaalpadhyaya. While describing the members of this troupe, their personal characteristics, Sukumar's theatrical experiments and details of male characters like Sutradhar, family actor, shakar, Vit and the nature of heroine and singer have been presented.

The thirty-sixth chapter is the last. In this chapter the sages again inquired from Bharatmuni about the descent of truth on earth? The sage gave narrations in response to this. In the first, there is a story of Bharatputra's sons getting angry with the sages due to their comment on sages through drama and in the second, on the request of King Nahusha, the Swargasya Natya is incarnated on the idol for the same reason.

In the versions of Natyashastra which have 37 chapters, the story of Nahusha i.e. the second story has been placed in the 37th chapter.

It is clear from the above description of Natyashastra that due to its wide scope, Natyashastra remained special from all the dramatic texts produced in its later period. The reason for this is that it is considered as an encyclopedia describing all the sciences related to drama. In this, from Abhinaya (vachika) verses used in rupakas-a detailed description of vachika, Agika and Aharya Abhinay, the constituent elements of rupakass etc. and the songs used in them and the musical instruments, musical instruments etc. have been given. In this way, Natyashastra has the distinction of being the only book in the world with a detailed and comprehensive analysis of the art.

The word Natya reveals the meaning of collective form of dance, song and music. Lexicographers have called the co-presentation of dance, song and music as rot Nata. Both the words Natay and Natan are derived from the root Nat, which means nartan, nritya and nritta. The name Natya is derived from the word Nat. In this, the character gives up his sense of self and accepts the influence and takes on a form, hence it is a drama or rupaka.

According to Bharat, by displaying the entire meaning of the sentence in Natya through acting, joy is infused in the heart of the sahridaya. Therefore, with the enactment like Agika, vachika, aharya and satvika, combined with joy and sorrow, lokaswabhaba is called Natya.

**Yoayam svabhavo lokasya sukhdukhasamnvitah.
Soagadayabhinayopeto natyamityabhidhiyate.**

(Natyashastra- 1/122)

According to Abhinavagupta, sakshatkara kapa anuvyavasayatamka knowledge form is natya

Sakshatkarakalpanuvyavasayagocharakaryatvam cha natyasya lakshanam.

Bharata has regarded the imitation of folklore as natya. Dhananjaya has also called the perception of the various states of the world as Natya- **Avasthanukritirnatyam.**

Sanskrit plays have their own specialty. In Indian plays, although there is a mixture of happiness and sadness in the middle, yet all the plays have a happy ending. Indian plays are generally based on delightful imagination. These mainly contain interesting anecdotes of Shringara and Veer Rasa. Here prose is used for narration. Poems are used for interestingness, description of nature, policy, education, well-spoken etc. In this way there is coordination between prose and poetry. The first class and middle class male characters use Sanskrit language. All the female characters and lower caste characters speak in Prakrit. Prakrit poems were mainly composed in Maharashtrian Prakrit. Among the Prakrits, Maharashtri, Shauraseni and Magadhi have been especially used. All categories of people understood Sanskrit, but spoke Sanskrit or Prakrit according to their social status. The entire play is divided into acts. Beginning with Nandi text, establishment by Sutradhar, poet's introduction in establishment or prologue, use of Vishkampak and Praveshak to connect the summary or plot, ending with Bharatvakya etc. are the characteristics of the method of composition of Sanskrit plays. The clown helps in the progress of the plot along with humor and gives advice to the hero as and when required. Acting cues in plays are given with subtlety. Such as



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Prakasham, Swagatam, Apavaritam, Janantikam, Akashe, Sarosham, Vihasya, sasambhramam. Sanskrit dramas have five athirakritis, five stages, five Sandhis. The characters are worldly, divine and non-divine. The number of characters is not determined. The characters represent a particular group rather than a particular individual. Shringara and Veera Rasa are specially given. In Sanskrit plays, inappropriate performances like kissing, hugging, sambhoga, war, death, food, curse etc. are considered to be forbidden. The goal of Sanskrit plays is to establish peace and non-violence and to communicate the wishes of happiness and prosperity, public entertainment, healthy morality and high ideals to the masses. Sanskrit plays have given importance to nature description. Also, the playwright beautifully depicts the space with nature. Square, rectangular or triangular theaters were used for their performances in which theatrical performances were held on occasions like festivals, festivals, birth of sons, coronations, marriages, house entry etc.



INTEXT QUESTIONS 2.3

1. In which chapter of Natyashastra is the representation of Gati Prachara given?
2. The subject matter of which chapter in Natyashastra deals with Rupakas?
3. In which chapter is Chitrabhinaya given?
4. In which chapter is the detailed description of taal and laya given?

2.5 THEORIES OF ORIGIN OF SANSKRIT DRAMA

Over time, dramas must have emerged from the dance prevalent in ancient India. From this point of view, the famous character Sutradhar of Sanskrit plays has proved to be a great promoter of Putalikaism. The Sutradhar is the director and regulator of the drama and in the Puttalika dance, the sutra of the dancing puppet is in his hands. He makes her dance as per his wish. In drama experiment, the presenter comes on the stage only during the introduction but not after that, but the entire formula of using the characters remains in his hands. In the context of theatrical production, the prevailing theories, whether it is dialogue hymns, hero worship, or those related to natural changes, it seems that folk behavior is reflected at the root of all these.

The main purpose of drama from the beginning has been to provide an entertaining embodiment by imitating popular behavior and events. Regarding the origin of Indian theatre, various opinions and views have been reviewed in the theories propounded by Bharat. In this it is proved that the first phase of Indian drama began in the Vedic

period. The dramatic seed forms of various elements of drama were available in these Vedas. We get proof of this from Natyashastra. The word Natya is derived from the root Nat which means enactment of satvika emotions. Presenting on stage through different postures along with dialogues by characters with different expressions. According to Acharya Bharat Muni, the pioneer of Natyashastra, the first part (text) of drama, dialogue or prose, is derived from Rigveda, the second part (song) of drama is from Samveda, the third part (enactment) of drama is from Yajurveda and the fourth part (rasas) of drama is from taken from Atharvaveda or Aatharvana.

**Jagrah pathyamrigvedat samabhyo geetameva cha,
Yajurvedadabhinayan rasanatharvanadapi.**

In very ancient times, when Satyayuga had passed in the Manvantar of Swayambhuva Manu and Tretayuga of Vaivaswat Manu had started. (At that time) due to people being influenced by their lust and greed and getting involved in village religion and being overwhelmed with jealousy, anger etc., when they become happy and sad (according to their respective deeds) and (bhurbhuvah etc.) gods and demons in the worlds, consecration of Gandharvas, Yakshas, Rakshasas, serpent lords and folk lords, the gods like Mahendra came and requested Pitamah Brahmaji that O! God, (for all types of people) we want such entertainment (Kridaniyakam) which can be seen (scene). and be capable of being heard. It is not possible to recite the Vedas to the Shudras due to the law being restrictive and incomprehensible, hence you should compose a fifth Veda useful for all the classes (Shudras and others). Then saying 'Evamastu' (so be it) to the gods and bidding farewell to Lord Indra, Brahmaji, the knower of all the elements, being in Yoga Samadhi (concentrated mind), remembered the four Vedas. Lord Brahmaji made a resolution remembering all the Vedas. I compose such a fifth Veda named Natya along with its history, which is the one that attains Dharma and Artha, contains teachings and collections, and guides all the works for the future world. Will be full of the meanings of all the scriptures and will display the crafts. By taking such a resolution, Lord Brahma, remembering all the Vedas, composed the Natyaveda arising from the parts of the four Vedas.

**Nanabhavopasampannam nanavasthantratmakam,
Lokavritanukaranam natyametanmaya kritam.**

According to Natyashastra, Drama has different feelings, various stages, and follow the world. Natya is imitation of lokavrita. Drama is the description of the joys, sorrows etc. of all the living beings in the world. The actor presents all these on stage through Angika, Vachik, Aharya and Satvik acting.



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**Kvachiddharmah kvachidkreeda kvachichchhamah,
Kvachiddhasyam kvachidyudham kvachitkamah kvachidvadhah**

There is religion somewhere, somewhere play, somewhere artha (Politics, Economics), labor somewhere, humor somewhere, fear somewhere and slaughter somewhere. Loka and drama complement each other because whatever is filled in Loka whatever actions take place or whatever activities are done by the society are imitated in the drama, which shows the relationship between Loka and drama. There is nothing in drama other than the world.

**Uttamadhamamadhanam naranam karmsanshryam,
Hitopadeshajananam dhritikreediasukhadukritam.**

This drama is the base of action of good, medium and inferior people and will be the father good better advice.

**Etadraseshu bhaveshu sarvakarmakriyasvatha,
Sarvopadeshajananam Natyam loke bhavishyati.**

This drama will impart teachings to the people through its expressions, emotions and their actions and activities.

**Dukhartanam shramatanam shokartanam tapasvinam,
Sarvopadeshajananam Natyam loke bhavishyati.**

This play will provide relief to both those suffering from grief, fatigue and pain. Drama has been created only for the enjoyment of worldly beings.

**Dharmya yashsyamayushyam hitam buddhivivardhanam,
Lokopadeshjananam natyametadbhavishyati.**

This Natya will promote religion, fame and life, be beneficial, develop intelligence and give advice to the world.

2.5.1 Holistic Form of Natya

**Na tajjnanam na tachchhlpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyesmin yanna drishyate.**

There can be neither any knowledge, craft, learning, art, yoga nor any work which is not found in drama. All aspects of public life have been given a place in the drama, their own interest.

**Sarvashastrani shilpani karmani vividhani cha,
Asminanaty sametani tasmadeyatanmaya kritam.**

In this drama, all the scriptures, all types of crafts and many different types of works are involved.

**Devanamasuranancha rajnamath kutumbinam,
Brahayarshincha vijnayam Natyam vritaantadarshakam.**

This play is going to depict the stories of Devgan, Asura, Raja, Householder and Rishi.

**Yoayam svabhavo lokasya sukhadukhasamnvitah,
Soangadyabhinayopeto natyamityabhidheeyate.**

The folk nature which is mixed with happiness and sorrow, whereas the one which is mixed with Angika etc. acting is called Natya.

**Shrutismaritisadacharanparishesharthakalpanam,
Vinodahananam loke natyametadbhavishyati.**

This drama will be a source of shruti, smriti, morality and other meanings and will be a folk entertainment.

2.5.2 Natya for All Varnas/ Natya for All People

Bharat has called drama as sarvavarnika Veda. Every person is considered entitled to this happiness. Drama does not affect people with the same type of interest, rather it is acceptable and beneficial for the society because it is public entertainment. The drama reflects the sentiments of all three worlds. It is productive of enthusiasm among people who consider themselves brave. It provides special knowledge to ignorant people and increases the knowledge of scholars. Drama is an imitation of folklore. The universality of drama proves the holistic vision of the people. The diversity of living beings in the world is seen on the basis of their emotions, nature, state of joy, sorrow etc. and their behavior. The behavior of every creature in this world is special according to its nature. A worldly being desires various desires in his life for accomplishment of efforts, religion, wealth, work, salvation. People have diverse desires for attaining knowledge, fame, wealth, education, arts, crafts, religion, work, karma and yoga and happiness etc. People continuously strive to achieve these. Knowledge, preaching, folk art, education, folk religion, work, fame, wealth and good conduct were the expression of the public behavior of the lovers in the world and are happily seen in natural forms by the public elements. We can understand folk behavior as folk culture, folk language, folk art, folk class division, folk movements, communication style and other sources of joy. Folk form is determined by the spontaneous expression of these basic elements of folk behavior. The artistic and appropriate aesthetic and visual expression of this form of folklore is drama. The difference is that in folk, the folk story is run in a simple and rural



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form, but in Nata (Actor), the diversity of folk behavior, folk history, folk beliefs, folk vocal state, folk gestures, folk art, folk culture, ethos etc. is presented in the light of classical dramaturgical principles. By providing form (visually visible) it is made interesting and popular. Some specific methods are used and presented publicly or with variations. The principles of Natyashastra are the methods that give classical form to various elements of folklore. Drama is a genre that attracts sympathy because it is a genre based on the psychology of the people. The purpose of drama is to show all the desires, efforts and results of the people. This is the reason that in the drama, all the living beings express their nature, pleasures, state of enjoyment, attire, ornamentation, language, behaviour, art, preaching etc. in the drama. It is this psychological nature of drama (folk practical science) that engrosses the social people in the drama. As a result, the Samajikas (Sahariyas) get generalized in the Ramadi forms played by Nata (Actor).

2.5.3 Authenticity of the Loka (World)

Bharatmuni himself, in the context of discussion of the sources of drama in Natyashastra, while mentioning the theaters adopted from the Vedas, has made it clear that in the dramas dependent on Vedas and spirituality, folk is considered to be more authentic.

**Lokasiddham bhavet siddham Natyam lokatmakam tatha,
Tasmannatyaprayoge tu pramanam loka ishyate,
Tasmallokapramanam hi vijneyam natyayokttribhah.**

Hence, along with the Vedas, folk sentiments and folk values have also been the basis for the development of theatre. This is an accepted fact. Folk festivals and folk festivals based on seasons animated in drama with entertainment and public consciousness, that is, drama originated on the basis of people's consciousness, inspiration and popular works. In Indian literature, the main streams of poetry, visual and audible, are famous by these two classical names. The scope of visual poetry includes those poetic forms which are dramatic, drama is not only visual but also audible Imitation or happiness of the states of Ram and Sita etc. through Agika, Vachika, Sattvika and Aharya enactments.

Drama takes form through the reflection of tragic worldly sentiments. Since drama is an audible drama and a visual one, it is also famous by the name of form or rupaka. In this, the character gives up his sense of self and accepts the influence of others, takes on a form, hence it is a drama or rupaka. Drama is prominent among ten rupakas. Bharatmuni's comprehensive concept of drama is presented in Natyashastra. Drama is full of all the characteristics. Object, subject, hero and, all four should be famous. These are the main parts of drama, the drama is established on their basis. According

to Dasharupakakar, Aasthanukritinatyam-means imitation of state is drama.

2.5.4 Typess of Visual Poetry

There are two main divisions of visual poetry- Rupaka and uprupaka. There are ten types of rupaka- Drama, Episode, bhana, Vyayoga, Samavakara, Dima, Ihamriga, Anka, Veethi and Prahasana. The uprupaka are eighteen- Natika, trotaka, Gosthi, Sattaka, Natyarasaka, Prasthan, Ullapya, Kavya, Prenkshaka, Rasaka, Sanlapaka, Shrigadita, Vimpaka, Vilashika, durmallika, prakarnika, hallisha and Bhanika. It helps in understanding the lokavritta in completely.



INTEXT QUESTIONS 2.4

1. Who called it natya for all people?
2. How many types of visual poetry?
3. How many types of rupakas are there?
4. How many uparupakas are there?

2.6 NATYA THEORY (NATYANGA)

Many aspects of human behavior can be seen in public. Happiness-sorrow, joy-sorrow etc. to the living beings, various moods, various interests, means of entertainment, art (singing, playing, architecture, painting), culture, language, mutual behaviour, costumes, aesthetic craft, ornamentation etc. folk behavior flowing in various arrays and published. To make this folk life interesting and enjoyable, drama was created. When natural folk behavior is made visible through dramatic transformation, it becomes entertaining and creates joy by combining different methods. Natyashastra principles are the techniques for presenting folk stories in a graceful form. Acharya Bhararat has incarnated rules of Natya by keeping the folk behavior at the center in Natyashastra. The proper display of public behavior is explained in these natyangas.

**Rasa bhava syabhinayah dharmivritipravrittayah,
Siddhih svarastathatodhya rangash sangrah.**

These eleven dramatic parts of the drama are concerned with classicizing the folk life and showing the folk life by making it sympathetic and generating rasa.



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2.6.1 Natyarasa and Bhava

The actions and movements of the folk creatures are made into a form of enjoyment and are made worthy of drama. Rasa is a very important subject of Indian literature. Without Rasa (other Natyanga form), does not have a nature of meaning. Rasa-Nishpatti occurs due to the combination of different experiences and communicative feelings.

Tatra vibhavanubhavavyabhicharisanyogadrasanishpattih.

There are eight types of Rasa- Shringara, Hasya, Karuna, Rudra, Veera, Bhayanka, Bibhitsa, and Adbhuta. Rati, saha, shoka, krodha, utsaha, bhaya, jugupsa and Vismaya- these are sthayi bhavas that permanently exist in the heart of sahridaya. There are thirty-six communicative emotions- Nirveda, galani, shanka, asuya, mada, shram, alasya, dainya, chinta, moha, smriti, Dhriti, vreedha, chapalata, harsha, avega, jadata, garva, vishad, autsukya, nidra, apasmara, supta, Prabodha, amarsha, avihattha, ugrata, mati, vyadi, unmada, marana, trasa and vitarka.

There are eight satvika bhavas- Stambha, sweda, romancha, swarbhanga, vepathu, vaivarnya, ashru, and pralaya. The various moods of persopn (development, expansion, treasury, distraction, etc.) and Purushartha (dharm, Artha, kama, moksha) are enjoyed in the form of rasa only when they are dramatized by Angika etc enactment.

There are many forms of human nature in this world. The stages of life are varied and peculiar under the influence of happiness and sorrow.

When that pleasure and painful sensation is acted out by actors, it is theatrical and enjoyable. In theatre, the actor renounces the pleasure and painful nature and absorbs the poetic essay or sensation and gives it overwhelm through the angika and other enactments. While acting, the actor forgets himself and assumes the consciousness of the character, hence he is called an actor and the acting, dance etc. done by him are called drama. In drama, not only the actor embodies the character but the poet's words also imbibe the folk life. That is why sahridaya relish the rasa. It is because of this unitary form of drama that Maharasa arises. It gives pleasure and attainment of pleasure is the ultimate purpose of drama. In this way, we can say that there is a mutual relationship between folk and drama, which is presented on the stage through various methods and styles in drama, due to which the common people get benefited and educated along with enjoyment. Therefore, we can say that folk and drama complement each other, but folk does not have the same joy that is found in drama, that is, it would not be wrong to say that drama is the mirror of folk through which common people can see every aspect of life.



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2.6.2 Enactment

Through four types of enactment (Angika, Vachika, Sattvika and Aharya), the characters in the drama display their states of joy, sorrow etc., because the actions, mental efforts etc. done in the acting are all meant to be shown to the people. In the course of drama and abhinayas, Bharat has presented various ideas regarding various theatrical methods like placement of the character, foot promotion, sitting and sleeping etc. These four situations of Agika Abhinaya are different from each other in form and composition. They are also used in different roles. The common name of these methods is rhythm. In drama and dance, sometimes hand movements predominate, sometimes foot movements predominate and sometimes both are equally dominant, this situation is called gati. Under Gati itself, there is description of the place of the character, foot propagation, sitting and sleeping etc. applicable in the context of variety and diversity of feeling, rasas, state, place and time, which reflects the public behavior in general and is popular in the public. These efforts are found in world.

2.6.3 Dharmi

With eleven elements like rasa, bhava and abhinaya, Bharata has enumerated and analyzed the lokadharmi and natyadharmi in theatre. Lokadharmi natyadharmi dharmiti dvividhah smritah-There are two dharmi, the Lokadharmi and the Natyadharmi.

Lokadharmi - If an rupaka is simple and without any external show, which shows the sentiments as per the nature of the people, is uncorrupted, which in its subject matter shows the conduct and actions of the common people and the performance which is simple and devoid of acting like Leela, Vartana etc. And it displays spontaneous expressions, in which there are different male and female characters, then it should be considered as a Lokadharmi drama type.

Swabhavabhavopagatam shuddhantvavikritam tatha,

Lokavartakriyopetamangaleelavivarjitam.

Svabhavabhinyopetam nanastripurushashrayam,

Yadidrisham bhavennatyam lokadharmi tu sa smrita.

In lokadharmi natya, there is a pure and natural imitation of the people. It does not include the Vachika, Angika, Satvika and Aadhya methods acting for represent various feelings. Life is presented in its natural form. Lokadharmi drama is filled with natural, sensual and communicative sentiments. No change is introduced in it by imagination. It remains in pure and natural form. There is no use of physical luxuries like Anghara etc. Male and female characters are used in abundance. In folk drama, men play male characters. The act of a man by a woman or the act of a woman by a man is not

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counted. Theatrical rituals of craft and imagination are not presented in drama through practice and effort. According to the opinion of Acharya Abhinavagupta, according to this popular tradition, the poet merely describes the thing as it is. Natya uses. There is no imagination of self-indulgent entertaining weirdness. From this point of view, the poetic part and the experimental part depend on folk religion. In fact, two different traditions are visible in both poetry and drama. According to one tradition, folk-oriented tendencies predominate in both, while according to the other, grotesque and entertaining tendencies predominate in both. There is no definite example of drama of folk religious tradition available in the Sanskrit theater tradition, but by analyzing the differences of Dasharupaka and their traditions, the scattered blurred pages of the history of ancient folk dramas seem to be lost in them. Bhana, Prahasana and Sattak etc. are probably refined forms of the same ancient folk dramas. The kind of characters in these short plays were more related to the ancient people's life. The source of inspiration for folk drama was the rurality and simplicity of village life.

Natyadharmi- In the Natyadharmi theater tradition, symbolic sentences, Lilanghara, conventions prevalent in drama like Janantik, Swagat, Akashvachan etc., methods of indicating rock, vehicle, plane, palace, fort, river and sea etc., weapons and abstract expressions used on stage. The innumerable methods indicating this are Natyadharmi in nature. The joys and sorrows of the people which are dramatized in action are also dramatic. Bharat's point of view: Natyadharmi conventions develop only from public sentiments and ethos. In fact, folk lokadharmi are ideal for the natyadharmi. In the form of Natyadharmi drama, there are important works of playwrights like Ashvaghosha, Bhasa, Shudraka, Kalidasa and Harsha etc.

Natyadharmi tradition is more imaginative, strange and interesting than the lokadharmi tradition. Both the poetry part and the experiment part combine the wonder and beauty of the refined poetic intellect and rich imagination of the user. Like the lokadharmi tradition, Bharat has presented certain foundations and principles for the natyadharmi tradition. In the Natyadharmi tradition, acting based on classical methods is smoother and more interesting. The poetic part and experimental part of the drama are not presented in their original form. voice acting as required

In the context of Vachika enactment, there is a melodious plan of heart-touching raga-based ascents, descents and ornaments of the notes.

**Loke yadabhiyojyancha padamatropayujyate,
Moortimatsabhibhashancha natyadharmi tu sa smrita.**

In which a popular object is used in concrete form with the same skill along with



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dialogues, then it should be considered lokadharmi. Folk trends are adopted by adopting artistry and symbolism. Naturally, there is no religion other than folk religion in drama. The strangeness that the playwright brings to his narration and the acrobat to his acts to add color to the folk tale is called Natyadharmi. For example, the rupaka of Veethi, Bhaan etc. style on stage, in which there is only one character, their technique is natyadharmi but the realistic plot presented in it is related to lokadharmi. While the theatrical method is used in the stage incarnation of Gods, Demons, Mountains, Rivers etc., the natyadharmi method has also been favored in order to bring naturalness in the planning of human emotions and place-time characters -

**Desham karma cha jatim cha prithivayuddeshasanshrayam,
Vijnaya vartana karya purushanam prayogatah.**

2.6.4 Natyavritti

The use of secular acting methods and behavior should be done keeping in mind the folk traditions. Vrittis have extraordinary importance in the use of theatre. Vrittis are related to the method of acting. Due to the presentation of ten types of rupakas in different styles, the vrittis are related to the rupakas and these vrittis are beneficial to the rupakas. The hero, heroine, anti-hero and other characters have their own physical, verbal and mental vrittis. The same vrittis gives rise to drama, which is prevalent in the entire living world. Words like Abhidha, Lakshna and Vyanajana etc. are prevalent in Indian poetics. According to Bharat, there are four vrittis named Bharati, Satvati, Kaishiki and Arbhati on which the use of theater depends.

**Bharati satvati chauva kaishikyarbhati tatha,
Chatsro vrittayo hyota yasu Natyam pratishthitam.**

2.6.5 Use of weapons

Similarly, weapons are also used in the drama like spear, tomar, bow, mace, vajra, shakti and chakra etc. are counted among the best weapons. The hero of plays is a king, well prominent people of the society like commanders, ministers etc. are also eligible in it. The royal effect is also enhanced in the theatrical experiment by the use of flags, instruments and scriptures etc.

2.6.6 Varna Vidhan (Law of Vernas)

Different varnas are created for kings, gods, demons and other countrymen and castes. Paya and Shyamvarna for the king, badari for rishis, for happy people- gaura (white), For Kirat, Berber, Andhra, Dravid, Kashi and dakshinatya- black and for Yavana, Vaishya and Shudra are also generally- black, For Brahmin, Kshatriya- Red, for Devta,

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Yaksha and Apsara- gaura (white) . Due to the combination of various varnas and sub-varnas, a good tragic role is also presented according to the different status of the characters.

2.6.7 Dramatic tendencies (Natyapravritis)

Bharat has prescribed pravritis to give the theatrical experiment a more natural and appealing form. The word pravriti has been used in many meanings in Indian literature. The sins and virtues of human beings, the efforts of intellect and physical organs, the pastimes and luxuries of the body, the moods and disorders of the mind, and the behavior of chanting and lamentation etc. are all famous as pravritis. Bharata has used the word Pravriti extensively in Natyashastra. That Vrittis is the priviti that propagates various forms of dress, speech, conduct and speech. In fact, what is not included under human behavior under conduct and dialogue. According to Bharatmuni, there are four pravitis - Aavanti, Dakshinatya, Auddhamagadhi, Panchali Madhyama.

**Avanti dakshinatya cha tatha chauvodhramagadhi,
Panchali Madhyama cheti vijneyastu pravritayah.**

2.6.8 Jewelry/ornament

Bharat has termed Alankara for the beautiful adornment of the characters presented in folk theater through costumes, ornaments and vestments etc. There are mainly three types of decoration- Wearing garland, jewelry-attire and dressing up. The body is decorated with rosary in five ways- Veshtit, Vitat, Saghatya, gradhit and Pralabit. Green leaves and colorful flowers are put together in the garland. In Vitita, the garland of flowers remains spread, in Saghatya, the flower stalks remain stored in the thread with Adrishy Bhava. In Grathita, flowers are braided and in Pralabita, the garland of flowers remains very long and hanging. We can see such styles of jewelry on theatre-stage which are present in the folk culture. Both men and women use jewelry in public which is seen in drama and their sense of folk culture, place and folk beauty is revealed. Women are very fond of jewelry. On the head are shikhash, shikhavyal, pindipatra, chudamani, makarika, muktajala, gavakshik and sheepjala. But according to the mood and condition, their genealogy, description and jewelry style also changes. The list of jewelry used by men is very large. Wearing Chudamani on the head, earrings in the ears, Mukta, Harshak and Sutraka in the neck, Angulimudra and Vartika under the fingers, pearl beads on the chest and Sutraka in the waist adorns the body parts of men. These ornaments should be used in the context of feelings and rasa, use of ornaments is appropriate only in the background of agampramana, character, beauty and popular behavior of the people. It is not appropriate for a woman to use miraculous jewelry during times of mourning. This folk behavior is also exemplary in drama.

2.6.9 Siddhis

Similarly, there are two types of Siddhis- divine and human- Daiviki Manushi chauva siddhih syad dvividhauvatu.

2.6.10 Dramatic Music

In Bharat's view, song and musical instruments are important for the accomplishment of theatrical experiment. Description of swara is given in text or vachika performance and these Shadjadi are of two types with the seven swaras being Sharira and Vainava. The names of seven notes are- Nishadha, Rishabh, Gandhara, Madhyam, Pancham, Dhaivat and Shadaj. Sharirashchauva Vainascha Sapta Shadjadayah Swaraah. There are types of songs etc., hence the voice can be included in the text and song, but the independent adoption of the voice means that beauty is reflected in the theatrical experiment by the use of only the voice, which is famous by the name of Antaratapa.

2.6.11 Music Instruments (Atodya)

Atudyate iti atodyam. According to this derivation, instruments are called atodya, because they are beaten with hands, etc. There are four types of Atodya- Tat, Avanadh, Ghana and Sushira.

**Tatam chauvavanaddham cha ghanam sushirameva cha,
Chaturvidham cha vijneyamatodyam lakshananvitam.**

Tat is the instrument which has strings, the pushkar instrument which is beaten and covered all around is called avanadh, the musical instrument which is played by hitting the talopayogi manjira etc., the ghan and the instruments which are played by blowing flute etc. are called sushira. These types of musical instruments are seen and used in folk, which shows the relation between folk and drama.

2.8.12 Songa (Gana)

The five types of song- Praveshaka, Prasadika, Aakshepa, Nishkramana, Antara. The song which indicates the power, nature and state of the characters at the time of entry, etc. should be sung, is called the praveshaka. The song which is sung to reveal the inner state of mind of the character is called a Prasad song. The song which induces change of the rasa due to natural rasa is called a akshepa song and the one sung at the time of the character's exit from the stage is called an nishkramana song. The basic set of verses of a song is called Dhrva. Due to the Yoga i.e. connection in Dhrvas, there is automatic differentiation of this song from the common song Gandharva due to it being a priority or special song.



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2.8.13 The auditorium

The auditorium is useful in the movements of the characters (actions like coming, going etc.), in the acts and in singing and playing, and the pavilion, through its category mandapa, is helpful in the acting etc. of the characters. There are three types of auditorium- Vikrishta, Chatusra and Triyasra. In the construction of the auditorium, advanced use of popular building construction related architecture, styles and principles of architectural craftsmanship etc. is found. The construction of the auditorium or the bells, flowers, leaves, paintings, ornate walls etc. used in it are of folk art.

2.6.14 Purvaranga (Practice Before the Performance)

In order to make the folk drama interesting and visual, a pre-practice (practice before experiment) is made so that the performance of theatrical experiments, dialogue, acting, music, dance etc. can be popular. The law of Purvaranga is an attempt to present the folk story in a dramatic, interesting and impressive form.

2.6.15 Division of Language

Language is the medium of behavior of living beings in the world. In the society, language is used according to one's own country, class, clan, culture, position and caste. The language of different regions of the society is also different. This linguistic diversity is also important in the swelling of the folk. It is only through their own language that living beings are able to express their feelings, thoughts, culture and art easily and effectively. The division of language has also been regulated in the theatrical principles for the sake of giving a lively and simple performance of the folk. The use of languages prevalent in different parts of the world is seen in Sanskrit plays so that educated and uneducated characters can easily express the culture and art of their respective regions. In Sanskrit plays, languages like Sanskrit, Prakrit, Shauraseni, Maharashtri etc. are used by various characters. This dramatic language method prevalent in Sanskrit plays It gives a rasa and entertaining form to folklore related to folk expression and culture.

2.6.16 Plot of the Drama (Vastu)

Vastu means the subject matter of the rupaka. The subject matter of the story is famous or imaginary and is related to the people. The basic inspiration behind the poetic subject matter is the folk or folklore. The subject matter (poet's imagination) can be either an incident or a deep mystery or events happening in the society, which educate the people somewhere through the activities or traditions happening in the society, which the poet presents through drama on stage. Does this or shows the world like a mirror. If the subject matter is not famous and popular then the viewer may not develop

affection for it. Therefore, the plot of drama should be developed on the basis of Ramayana, Mahabharata, Puranas and other ancient texts inherited from the tradition of our life.



INTEXT QUESTIONS 2.5

1. Write the types of enactment?
2. What are the dharmis?
3. According to Bharatmuni, how many vrittis are there?
4. How many types of Siddhis are there? Write their names.

2.7 TYPES OF SUBJECT MATTER (STORY-PLOT) FROM THE POINT OF VIEW OF THE NATURE OF DRAMA

1. Sarvshravya (Audible to All) or Prakash
2. Niyatshravya- Janantika, Apavarita, Akashabhasita
3. Ashravya (Inaudible) or Swagat (self-contained)

Arthpekshaka and Lokvritta

**Arthopakshrpakaih suchyam panchabhih pratipadayet,
vishkambhachulikankasyankavatarapravesgakaih**

In the drama, the information about the boring story is given through and the characters who give the information are from different classes (middle and low). Combined with nigoodha bhava statement is called apavarita. On stage, when a sentence is planned involving an unknown character, it is called Akashvachana.

Neta (character) - Neta means the hero or the characters of the story. Characters also have special importance in drama, which are related to the people. The content of the story flourishes against the background of diversity and variety in the character's conduct, behavior, behaviour, condition and nature. It is the characters (hero, heroine) who give it life and momentum. That is why, the importance of the character (hero or heroine etc.) in a drama is extraordinary and the art of presenting it is also extraordinary. There can be as many types of heroes, heroines and other characters in a drama as there are different types of humans. That is, the nature of many types of characters can be seen in the world. The characters in the play have been kept as symbols of the nature found in the society. The behavior and theatrical tendencies of the characters



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are determined by the cultural environment and clothing of the characters.

The hero should also be famous and sublime. The hero resides in the center of the drama like a life-like light, it is from that center that the light of the drama emanates, hence it is absolutely necessary for him to be famous. Mostly the heroes of famous Sanskrit plays are well-known, Ram, Krishna, Udayan, Dushyant and Pururava etc. are all well-known heroes. Bharata has clearly stated in relation to the main hero that among the characters, the main hero is the one who has the most development as compared to all the characters in the drama. Bharata has conceptualized four types of heroes of appropriate human natures- Dheerodatta, Dheerallita, Dheeroddhata, Dheeraprashanta.

**Deerodatta, dheeralalita, dheeroddhata, dheeraprashanta,
Bhedaishchaturdha lalitashantodattoddhatairayam.**

The hero should be renunciant, famous, noble, intelligent, handsome, young, enthusiastic, skilled, people-loving, brilliant, clever and well-mannered. In a drama, the protagonist is the main actor, but there are many other main characters in the drama. Some of them are supporters of the hero and some are his opponents. The hero is present everywhere in the entire story.

Upnayak- Sub-hero is as virtuous and excellent as the hero but he does not get the post of king etc.

Anunayak- Anunayak is inferior to hero who is a devotee of the main hero. Helps in all his activities like Sugriva in Ramkatha.

The antihero is resistant to the plans of the main hero and has the same enthusiasm, majesty and pride as the hero, like Ravana in Ramkatha.

This means that the basis for describing the differences between hero and heroine has been nature, qualities, public behavior etc., because we get to see the same kind of nature in the people and in the society, there is a meeting of the nature of different types of hero and heroine.

The natures have been differentiated for the sake of presentation i.e. they represent the natures of stories and people. In this way we say that the characters in drama represent their entire class, just as Dhirodataka hero in drama represents the creatures of nature who represent of the entire society. Similarly, the sly character is representing all the people of the sly nature found in the society. In this way, the various types of nature found in the folk world are imitated in the drama, as well as the happy and sad states of the folk are seen which are depicted in the drama, which is folk-inspired.

**WHAT HAVE YOU LEARNT**

- In Indian tradition, Bharat is considered the author of Natyashastra.
- There are 36 chapters given in Natyashastra.
- Incidentally, there is mention of many Acharyas in Natyashastra, who are the directors of Bharat Purva status.
- Natyashastra is also called Natyaveda.
- In Natyashastra, holistic form of folk, universality of drama, authenticity of folk, departments of visual poetry, Natyarasa and emotion, Abhinaya, Dharma, Natyavarti, Varna Vidhya, Natya Pravritti, Vidhana, Jewellery, Siddhiyas, Natya Sangeet, Atodya, Auditorium, drama language.

*Notes***TERMINAL EXERCISE**

1. Discuss about the period of creation of Natyashastra.
2. Write a comment on the nature of Natyashastra.
3. Tell the origin of Natyashastra.
4. Explain the purpose of Natyashastra.
5. Explain the main drama principles given in Natyashastra.

**ANSWERS TO INTEXT QUESTIONS****2.1**

1. 3rd century
2. By Ramakrishna Kavi
3. Four
4. Village God
5. Ashvaghosha
6. 200-400 AD

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2.2

1. Mr. Shankuka
2. Abhinav Gupta
3. Expression of emotions
4. Acharya Hemchandra

2.3

1. In 13th Chapter
2. Subject matter of the twentieth chapter of Natyashastra
3. In the 26th chapter
4. In the 21st chapter

2.4

1. Bharat
3. Ten
2. Two-Rupaka and Up-rupaka
4. Eighteen

2.5

1. Angika, Vachika, Satvika and Aadharya.
2. Lokadharami and Natyadharmi
3. Four
4. Two types. Devi and Manushi

3

THEATRICAL ART AND OTHER ARTS

*Notes*

From the beginning till now, arts have been an essential part of our lives. Many changes are visible in the world as per the timeline, then how is it possible that Indian theater and arts have not been affected by the timeline? Many changes are visible in this also. Now the natural question is that what are the arts? Due to what reasons have there been changes in the arts, what is their development sequence? Therefore, under this lesson, we will try to look at the ancient major arts. We will look at the development of arts in India. We will try to understand the chronology properly. The relationship of theatrical art with other arts will be discussed. Also, the contribution of other arts in theater presentation will be clearly discussed. When we will know about the major arts, we will also know this. We will be able to understand how this ancient knowledge is helpful in the development of personality, using which we can make the present and future useful to the society.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know about arts and appreciate its relevance;
- understand the development of arts in India;
- understand the relationship of theatrical art with other art; and
- know the contribution of other arts in theatrical presentation.

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3.1 FORM OF ART

The word 'Kala (Art)' is formed by suffixing 'Gha' to 'Kal' root. It means artwork. This meaning of this word comes out on the basis of its etymology in the sense- 'Kalpate Asyam'. In this way, the word art refers to the fundamental principles of artistic creation from which it originates. And on the basis of which it can be interpreted appropriately. The basic principles of art creation are collection, contemplation and clear expression. The word 'kala' is also derived from 'dhatu'. Here 'la' is used in the meaning of bringing or giving and 'ka' is used in the meaning of joy. In this way, another meaning of art is that which brings joy and happiness. It is clear from this explanation that artwork is a means of sensual pleasure. The word 'kal' is also used in the sense of work skill and craft. The word Kala is used in the eighth chapter of Rigveda, the oldest text of the Aryans. "Yatha Kala, Yatha Shafas Yatha, Shreenaam Sanniamsi." This word is used in Upanishads along with Yajurveda, Atharvaveda, Shatapatha Brahmina, Shadvinsh Brahmina, Shankhayana Brahmina and Taittiriya Aranyaka. The word art is also mentioned in the Natyashastra written by Bharatmuni. "Neither Tajnanam nor Tacchilpam nor Vidya nor Kala." That is, there is no knowledge in which there is no craft, there is no knowledge which is not there art. 'Art' used by Bharatmuni means fine art and craft probably means some useful art, but before Bharat, this word was used in the sense of craft, not in the sense of fine art. In Panini's Ashtadhyayi and Buddhist texts, the word shilpa has been used for both useful and fine arts. Dance and song have been called crafts in Kaushitaki Brahmana. Panini explains two types of crafts - Charu craft and Karu. All the fine arts belong to Charu craft and all the skills like pottery, goldsmithing etc. have been accepted under Karu craft. Bhojraj, in his text 'Tattvaparakash', calls the power that expresses action as art. According to this definition, it can be understood that every type of action skill like poetry, music, architecture, sculpture and painting etc. are art. Some scholars accept only that art which is beautiful and useful. In their opinion, art exists for beauty and form.

Art is the eternal heritage of our civilization and culture. An artist is a worshiper of truth. At the core of his creation lies the supernatural, immortality and eternity. Art proves to be the form of salvation by providing a person with the kingdom of joy consisting of the three categories of Dharma, Artha and Kama. The artist creates art through imagination and concentration, influenced by literature, religion and philosophy. In meditation he destroys the power of the ego. In this way there is coordination of art, religion, philosophy of life, truth, Shiva and beauty.

Generally, art can be said to be those activities which require some cleverness or skill to perform. In Indian artistic thinking, emphasis has been laid on highlighting the virtuous



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tendencies of the mind. In western thinking the word art is used for physical or mental skill. Work done without skill is not considered art. In the modern period, many definitions of art have been given, according to some of which art is the natural expression of human emotions. Bhartrihari has mentioned in Nitishataka- 'Sahityasangeetkalaavihinam sakshatpashupuchhavishanahinah' i.e. the human beings who are devoid of literature, music and art are like animals without tail and horns. Art is the aesthetic expression of imagination. Imagination can be expressed in different ways and through different mediums. Art originates from the inspiration of beauty. Therefore, the goal of every type of artistic process is the expression of beauty. 'Lalite Kala Vidhau' has been mentioned in this context in Raghuvansha by the great poet Kalidas. It has been said by Bhagwat Sharan Upadhyaya- 'Whether it is in the field of Vagvilas, raga lines or architecture, it is art. Similarly, according to Jaishankar Prasad, the duty of God is the skillful creation of physical and mental power by humans.

When we observe ancient India, many types of arts are visible. From the baked bricks, statues, pictures of Taurus, painted vessels etc. found in the excavation of Indus Valley civilization, it is known that the ancient Indians had the knowledge of poetry, music, architecture, sculpture and painting along with knowledge of many arts. The statue of the dancer gives a sense of dance among the three elements of musical art- song, instrument and dance. In the Vedas, there is mention of arts like weaving, carpentry, blacksmithing, pottery, goldsmithing, leatherwork, medicine, music, architecture, embroidery, dance, poetry and drama etc. In Shaivagam texts, the description of sixty-four arts like poetry, music, architecture, sculpture etc. is found in the same way as in Mayamatam, Manasara, Samarangansutradhara and Puranas. Mention of art and its types is found in texts like Kamasutra written by Vatsyayana, Shukraneeti written by Ushana, Jain texts Prabandhakosh, Kalavilas and Lalitvistara etc. Although 64 arts have been accepted in most of the texts, yet in some texts like Prabandhakosh, a list of 72 arts is found. 82 arts have been enumerated in Lalit Vistar, a book related to Buddhist literature. Most of the arts have been described in the book named Kalavilas by the famous Kashmiri Pandit Kshemendra. Under this, 64 arts related to public utility, 32 arts related to religion-artha-kama-moksha, 32 arts related to devotion, 64 arts related to goldsmithing, 64 arts related to ganikas, 10 arts related to medicine, 16 arts related to Kayastha and 100 abstract arts have been discussed.

3.2 CLASSIFICATION OF ARTS

In the Natyashastra propounded by Bharatmuni, arts have been classified as minor and main arts. Bharat includes theater as the main art and other arts as secondary arts. In his opinion, other arts are included in theater only.

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Bhoja and Sangeeta Ratnakarkar, the authors of Samarangana Sutradhar, have designated theatre, music and architectural arts as independent arts and other useful arts as dependent arts. The arts of the first category are the arts related to the paratattva, because they give rise to the mystical experience of the Supreme Being. The remaining arts are useful arts, which arise from a person's imagination. Panini uses the word Shilpa for arts. There are two types of Panini craft. These have been designated as Charu and Karu crafts. Under Charu craft, he has included arts like music etc. and under Karu craft, he has included craftsmanship etc. By establishing the identity of poetry, music, painting, craft, dance, theater and architecture etc., scholars have incorporated them in art. All these fine arts are mentioned independently.

Major Indian arts-Indian arts are full of diversity. Some major arts have been enumerated under Indian arts. As-

1. Architecture
2. Sculpture
3. Painting
4. Music
5. Poetry
6. Dance
7. Theatre/Drama

Architecture- In the Indian context, architecture has been designated as Vastu Brahmavada. The word Vastu is derived from 'Vas' root, which means to reside. That is, the building in which humans reside. But in the Indian context the word architecture has been used in a very broad sense. Religion has been a great source of development of Indian architecture. By observing ancient temples, caves etc. one can get coordination of three visual arts at one place. For example- Ajanta, Ellora, Sitanvasal, Badami, Bagha etc. The material related to Indian architecture is found in Puranas, Shaivagam texts and architectural expository texts. Description of architectural structures is also found in Rigveda. In the scriptures, building construction has been taken as the human body. On this basis, the relationship of body and soul has been established between the building and the person living in it. Prominent scholars have described three styles of Vastu. They are- Nagara, Dravida, Besara. These three styles are related to Brahma, Vishnu and Mahesh respectively. According to Samarangan Sutradhar, architecture creates awe. In this way, the aim of architecture is also to



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create beauty and enjoy the experience of appropriate pleasure.

Sculpture- The artist gives shape and form to clay, stone or metal etc., which creates a three-dimensional effect. Sculpture has a very high place in Indian society. A very sublime form of sculpture can be seen in ancient Indian temples. The idol of Nataraja in South India is a reflection of the great form of God. A detailed description of the art of idol making is found in Manasar and Samarangan Sutradhar and methods of making idols are also given in them.

The biggest feature of Indian sculpture since ancient times has been that various types of materials, metals and gems have been used in the making of sculptures. We get information about the material related to idol making art in Puranas, Agamas, Tantra texts and Shilpashastra etc. In ancient times, religious sentiments had importance in idol making. According to Shukraneeti, it has been said that it is necessary for the sculptor to be proficient in meditation yoga suitable for the idol. The authors of the scriptures have also presented their views on the dignity, merits, demerits, posture, adornment, clothing etc. of the statues. Three types of postures of statues have been specially considered - hand postures, foot postures and body postures. Their detailed description is found in Natyashastra. Characteristics of the statues of various Gods and Goddesses have been given in the Puranas and Vaastu Shastra texts and the statues should be made on the basis of those characteristics. The main purposes of Indian sculpture are religious, memorial and ornamentation.

Painting - In the third section of Vishnudharmottara Purana, 'Chitrasutra' it is said that - Painting is the best among the arts and by practicing it one can attain all four pursuits - Dharma, Artha, Kama and Moksha. There is nothing as auspicious as painting pictures at home.

Kalanam Pravaram Chitram, Dharmam kamartham mokshadam.

Mangalyam Prathamam Hotad, Gahe yatra pratistham.

The form of the picture is executed with the help of lines, letters, spelling and ornamentation. In the commentary of Kamasutra written by Vatsyayana, Yashodhar Pandit has mentioned six parts of Alekhya which have been designated as Shadanga. Those six parts are as follows - 1- Roopabheda, 2- Pramana, 3- Bhava, 4- Lavanya Yojana, 5- Sadrishya, 6- Varnika-bhang. According to modern ideology, six elements of painting have been considered- line, form, color, tana, pota and antarl. The history of Indian painting is as ancient as human history. The ancient people expressed their feelings by drawing criss-cross lines on the walls of caves, rocks etc., which is somewhat preserved even today. There is mention of a picture of Agnidev made on leather in the

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Rigveda. Pictures are mentioned in the Buddhist texts Vinayapitaka and Theri Gatha of the 3rd and 4th BC. Many important topics related to painting are mentioned in Bhojdev Kut Samarangan Sutradhar. In this chapter it has been proposed that painting is prominent among all the arts. Everyone becomes happy with this. It is said in it- Chitram hi sarvam shilpaanam mukham lokasya cha priyam.

That is, painting is prominent among all the crafts and arts and is loved by all. It expresses the physical, divine and spiritual feelings and Satyam, Shivam and Sundaram in a coordinated manner. The features of painting have been described in detail in Vishnudharmottara Purana. There is mention of four types of paintings in Abhilshitartham Chintamani - 1- Biddha Chitra 2- Abiddha Chitra 3- Rasa Chitra 4- Dhuli Chitra. Generally, in ancient times there is a rule to make three types of pictures. 1- Mural painting 2- Pata painting 3- Phalaka painting.

Art begins with drafting. Even today, drafting remains the most essential element in visual arts. Animate art has a prominent place in modern painting. The modern painter has full faith in imagination. He wants to create new forms with its help, which cannot actually be seen even in nature. That is why, the form of modern painting has become subtle.

Musical Art- In Indian scriptures, musical art has been designated as Naad-Brahmavada. The medium of music is sound. It is created from sound only, but music cannot be created from sound alone, rather it has a close relationship with song and instrument. Due to the subtlety of physical equipment and basis, some scholars consider poetry and music as arts of the same category, because the musician also expresses feelings with the help of sound. Indian music is considered to have originated from the Vedic period. According to Shankhayan Brahmina of Rigveda, dance, song and musical instruments are an integral part of all three crafts. In Yajurveda, the names of Vedic vowels have been given as Udatt, Anudatt and Swarit. Some scholars are of the opinion that Bharat and Sharangdev have considered the notes of Samveda as the pure notes of their Shadja Gram. A swara is formed by the combination of several shruti. A group of vowels is called a gram. In the Indian system, the notes are Shadj, Rishabh, Gandhaar, Madhyam, Pancham, Dhauvat, Nishad and Tar Shadj respectively. Keeping in mind the extension of the vowel, its three positions have been described - Mandra, Madhya and Tar.

Poetic Art- The real basis of poetry is the word. In Indian scriptures it has been designated by the name Brahmavad. Language is created by the combination of words and the practice of language gives birth to poetry. In the Indian tradition, the constituent elements of poetry are words and meaning. Which are two parts of the same thing.



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Poet Kalidas has accepted the importance of contiguity between word and meaning, just as Lord Shiva and Parvati are conjoined to each other. In this way, he has established the unity of word and meaning. Therefore, in the Indian tradition, only the unbroken rasa of poetry has been propounded. Poetry has its own artistic distinctiveness and it has also been discussed and analyzed adequately. According to Anandvardhan, the aim of the poet is to provide rasa (joy) to the heart of the Sahridaya and he fulfills this aim by creating beauty. To achieve this purpose, the poet takes the help of language and creates poetic truth through it.

Dance Art- Dance art has been expressed as a major art since ancient times. The art of dance is understood from many scriptures. Sharadatanay has called the dance as bhavatmaka (emotional). It is mentioned in Abhinaya Darpan that dance should be coordinated with song, acting, emotion and rhythm. The art of dance has been described in detail in Natyashastra. Five actions are considered important in dance - Sthan, Chari, Karan, Angkar and Rechak. The initial posture of the dance is formed with the help of Sthana, Chari and Nritta Hasta. These three are said to be the basic postures of the dance. Chari is an important part of the dance. Chari means post management. Pindibandh dances have also been discussed under Natyashastra. These indicate those group dances which are performed as a prelude to drama. Its 17 types have been described in Natyashatra. In Natyashastra, mainly two types of dance are made - Tandava and Lasya. Tandava, the dance with masculine tendencies, introduced by Mahamuni Tandu under the inspiration of Nataraja and the dance with beauty and luxury, invented by Parvati and promoted by Brij Vanitas, has been designated as Lasya. Description of many of their differences is also found in Natyashastra. Apart from these two classical dances, dance styles like Bharat Natyam, Kathak, Manipuri, Kathakali, Kuchipudi and Odissi etc. have also been kept in the category of Indian classical dances.

Theatrical Art- In the Indian tradition, theatrical art has been identified with Rasa Brahminism. According to Panini, the religion of actors is called Natya. Dhananjay has called imitation of state as drama. According to Bharatmuni, drama which imitates the actions and characters of gods, demons, kings, sages, householders etc. is called drama. It is said in Mahendra Vikram's Bharatkosh that what is performed by actors is called Natya. Mainly the subject of drama is Rasa. For this reason, it is called Rasa-dependent. In drama, the meaning of the sentence is realized and expressed through acting. There are four types of enactment- Angika, Vachika, Aharya, Satvika. In Natyashastra, there are eight types of acting of Drishti- Sama, Sachi, Anuvrutta, Alokita, Vilokit, Pralekit, Ulekit and Avalokita. Four types of Mukha Raga are considered- natural, happy, Rakta and Shyam. Hand movements are divided into three types -

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unjointed hand, combined hand and danced hand.

**INTEXT QUESTIONS 3.1**

1. Tell the meaning of the word art?
2. 'Sahityasangeetkalavihinam' is quoted from which book?
3. In what forms have arts been classified in Natyashastra?
4. In what sense has the word art been used in western thinking?
5. Name the major Indian arts?
6. Give any example of architecture?
7. What are the names of literary texts related to sculpture?
8. How many parts of Alekhya described in Kama Sutra are there?
9. What is the noun of the swaras mentioned in Yajurveda?
10. What are the five main actions used in dance?
11. How many main types of dance are there in Natyashastra?

3.3 DEVELOPMENT OF ARTS IN INDIA

Architecture- The first art of any great culture is architecture. Architecture is very important for houses, palaces, temples etc. On observing ancient India, Harappa and Mohenjodaro are visible as developed urban civilizations. The use of clear and high level architecture is visible there. There is description of two forts for the Municipal Magistrate in the main part of the city. Fired bricks and wood are used in the construction of buildings for city residents. During the Maurya period, stone started being used in building construction instead of wood. For example, the construction of caves by cutting rocks. Stupa construction is prominent in the architecture of the Bauddha period. Vaishali, Sanchi, Sarnath, Nalanda etc. are ideally reflected in the stupas. In this, four excellently carved gates and a beautiful temple are found in Sanchi, whose platform structure is semicircular. Windows are actually used for light and air. The shape of Dravidian style temples is rectangular and the top is pyramidal. It gradually narrows towards the middle. There is a domed stupa at the top. Its windows and corridors are of amazing quality. Under this, the temples of Kanchipuram and Mahabalipuram are

famous. The Brihadishvara Temple of Thanjavur is the finest work of Dravidian sculpture. Besar style is a unique parameter of Indian architecture. It is a combination of Nagar and Dravidian styles. The temples of Dakshinapath are built in this style. For example, Dashavatara temple of Devgarh, Vishnu temple of Udayagiri.

Sculpture-The use of stone, metal and wood is visible in Indian sculpture. The postures and expressions carved on them make the idols come alive. From the archaeological remains of Harappa and Mohenjodaro, three different types of Indian sculpture are visible- Gandhaar art, Mathura art and Amaravati art. The maximum development of Gandhara style took place during the period of Kanishka. This is also known as mixed style. Because it also includes the arts of Greek, Maurya and Sunga periods. During this period, most of the statues were made of Mahatma Buddha. Black stone is used for sculptures of this style. Mathura style is also called pure desi style. It is visible at its highest peak during the Kushan period. In this, red colored stone has been used to make the idols of Mahatma Buddha Bodhisattva etc. Amaravati style developed during the Satavahana period of Andhra Pradesh. In this, pictures of most of the Hindu Gods and Goddesses were made.

Painting: The ultimate expression of human aesthetic sense is also found in painting. In painting, painting is done on cloth, wood, wall and paper using lines and colors. Many cave paintings are also found in the prehistoric period, in which there are red colored paintings of humans, animals and birds from Bhimbetka. In the second phase, wall paintings of Ajanta, Ellora and Bagh caves of the Gupta period are found. This is a unique gallery of world art. Here there are pictures of trees, flowers, rivers and waterfalls based on natural beauty. There are pictures of Apsaras, Gandharvas and Yakshas. Pictures of various forms of Buddha and Jataka stories are also found. In which the imaginary color combination of blue, white, green, red, brown colors reveals amazing beauty. These pictures depict subtle emotions like compassion, love, shame, fear, friendship, joy, happiness, hatred, worry etc. The miniature painting style developed in the painting of the post-Gupta period. It is a national style mixed with Eastern and Western traditions. There is infinite variety in the paintings of this style. Both Persian and Indian influences are reflected in the painting of the Mughal period. Akbar, Jahangir and Shahjahan showed deep love for paintings and got paintings of animals, birds etc. In these pictures, expressionless faces and faces of motionless animals and birds are seen. Rajasthani painting is an independent art mixed with Mughal and Western traditions. There is a lot of diversity in the hilly areas of Himachal in terms of hill shape, background line and color. It is a mixture of Krishna's pastimes and ragas.



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Music- Indian music art originated from the Vedas. Sound i.e. music has been called Brahma. That is why its waves touch the heart. Indian music originates from Samveda. Raga is the basis of Indian music developed and refined in folk songs and classical music. Raga swara is a scheme of melody in which the swaras are organized according to traditional rules. In music starting with seven notes, ragas are divided according to dawn, morning, afternoon, true, night and midnight. The system of rhythm in Indian music is very complex and detailed. In this, delayed, grand and fast rhythms are famous. From the point of view of classification, there are two systems of classical music and easy music. There are two main systems of classical music - Hindustani music and Carnatic music. Dhrupad, Thumri, Khayal, Tappa are famous in Hindustani music. The gharana related to this are Gwalior, Agra, Jaipur, Kirana gharana. Famous musicians of Gwalior Gharana are Balkrishna Dua, Rahmat Khan. Natthan Khan, Faiyaz Khan, Jaipur Khan from Agra Gharana, Achal Karim Khan, Akul Walid Khan from Kirana Gharana. Tillana, Thevaram, Padam, Javali are prominent in Carnatic music style. Carnatic music is based on Kundali. In this the pronunciations are regular like waves. Apart from this, various singing styles include Dhamar, Tarana, Ghazal, Dadra, Hori Bhajan songs, folk songs etc. The major ragas of music are Bhairavi, Bhupali, Bagshree, Bhairav, Des, Bilawal, Yaman, Deepak, Vihag, Hindoli, Megh etc.

The instruments used in it are: Sarangi, violin, mridangam, nadaswaram, guitar, sarod, santoor, sitar, shehnai, flute, tabla, veena, pakhawaj, harmonium, jaltarang etc. Prominent players include Bal Muralidharan, Amjad Ali Khan, Shivkumar Sharma, Pandit Ravi Shankar, Ustad Bismillah Khan, Zakir Hussain, Allarkha Khan, Hariprasad Chaurasia, Raghunath Seth. Thus, Indian music started from the Vedas and developed significantly during the Buddhist period, Maurya, Sunga period, Kushan period and Samudra Gupta. The great musician named Ashvaghosha lived during this period.

Dance Art- Dance art is an important part of Indian culture. In Harivan Purana, the names of deity dancers like Urvi, Hema, Rambha, Tilottama, etc. appear. Indian choreography is very ancient. Religion has been the main basis of expression in these. There is also a tradition of dances related to social life. Natya dance includes Tandava, Bharatnatyam, Kathak, Kathakali. There is a wonderful coordination of music, dance and poetry in Bharatmuni's Natya dance. Its purpose is to inculcate purity, morality and human values in humans. These dances have been based on rigorous practice. In the Vedic period, young boys and girls are mentioned dancing in fairs. Ganikas danced for their enjoyment. Along with Devadasi, public dance halls have also been in vogue. There was a renaissance of dance during the times of Maurya and Kanishka. The Gupta period can be seen as the golden age of choreography. Whereas the choreography of the Mughal period is limited to the courts.

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Theatrical Art- Theatrical art has also been referred to as fine art. Under which acting, entertainment and rasa are created. In the Vedic period, the theatrical form is visible in the dialogues like Pururava-Urvashi, Yama-Yami, Sarma Pani etc. Description of drama related sutras is also found in the grammar related works of Panini and Patanjali. Natya has been established as the fifth Veda by Acharya Bharat. In Bharat's Natyashastra, various aspects related to drama, colours, objects, acting, music etc. have been described. Later, with their proper use, Indian dramas developed in the form of epics, dramas etc. New styles of drama were developed like - In Kashmir, Bhand, Thar and in Gujarat, Bhavai, Ramlila, in North India the use of Nautanki, Ramlila, Raslila is prevalent.

Literary Art: Indian literary art has a very rich, glorious and abundant tradition. Religious literature includes Vedas, Upanishads, Ramayana, Mahabharata and Puranas. Vedic literature describes conflicts between powerful gods and demons. In the Vedic period, there are descriptions of six Vedangas - education, Kalpa, grammar, nirukta, chhanda and astrology. Ramayana and Mahabharata are famous texts in ancient Indian literature. While Ramayana has the ideal character of Rama, Mahabharata has the story of the war between Kauravas and Pandavas. Jain and Buddhist texts are based on persons and events. Jataka stories are in Pali language and the language of Jain texts is Prakrit. Kautilya's Arthashastra is an example of coordination between Indian monarchy and economy. The literature of the Gupta period gives information about Sangam literature, social, economic and political life. Brahmagupta dealt with gravity, Varahamihir in astronomy and geography, Nagarjuna in the field of chemistry, in the field of steel making, preparation of solid colours, Charak and Sushruta Samhitas describe complex surgeries like skull piercing, amputation of hands and feet and cataract. In this way, literature with its rich heritage is dynamic in its creative journey.

**INTEXT QUESTIONS 3.2**

1. What was used for building construction during the Maurya period?
2. Name the major stupas of the Buddhist period?
3. Write the names of the major temples built in Dravidian style?
4. How many types of Indian sculpture are there, give details?
5. Which color stone has been used for making idols in Mathura style?
6. Indian music originated from which Veda?

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7. Write the names of major musical instruments?
8. Mention the major classical dances?

3.4 RELATION OF THEATRICAL ART WITH OTHER ARTS

Non-theatrical arts have been considered in Natyashastra. The principles and elements of various arts are included under drama. Bharatmuni has also said-

**Natajjnanam na tachchhilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyeyasmin yanna dryayate.**

That is, there is no knowledge, craft, knowledge, art, yoga and action, which is not seen in this drama. In Natyashastra, drama is defined by imitation or anuvartana. According to Vishnudharmottara Purana, the element of imitation is present in all arts. Despite the same basic element, reciprocity, self-reliance and harmony are visible in all the arts. It is mentioned in the following-

**Ete kalakaushalsamprayuktah karyastatha lokvidhanayuktah,
Dharmarthakamadyupadekashcha hitay lokasya Narendrachandra.**

That is, these dramas etc. prabandha are equipped with the skills of various arts, are coordinated with the folk law and are preachers of religion, artha and kama and these should be used for the public interest. The mutuality of dance and drama has also been accepted in this Purana. There the self-reliance of statue, picture, dance, autodya and song has been described in this way.

**Chitrasutra na janaati yastu samyang naradhipa,
Pratimalakshanam vettum na shakya ten kaharchit.**

**Bina tu nrittshastrena chitrasutram suduvidam,
Jagatoanukriya karya dwayorpi yato nrip.**

**Aatodyam yo na janaati tasya nrittam sudurvidam,
Aatodyen bina nrittam vidyate na kathamchana.**

**Na Geeten Bina shakyam jnatumatodyamuchyate,
Geetshastravidhanajnah sarvam vetti yathavidhi.**

That is, one who does not know the Chitrasutra well, cannot know the iconography. Without Nritta Shastra, there cannot be knowledge of Chitrasutra, because in both there is imitation of the world. Even dance is not possible without Aatodya, hence for one who does not know Aatodya, Nritta will remain unknown. Aatodya cannot be

known without songs, the one who knows the law of Geetshastra starts knowing all other arts systematically. The meaning of song in Vishnudharmottarapurana is very broad. here, because whatever text is there is called song here, in which both prose and poetry are considered to be included, hence the art of poetry has also been collected from Geetshastra.

Acharya Bharatmuni has explained the construction of theater and its importance in drama. According to his opinion, on the basis of shape, three types of theaters should be built: rectangular, square and triangular. Their size is large, medium and small. Bharat has explained the special importance of values i.e. proofs from atom to danda. General things related to Vaastu like selection of the home land, its refinement, religious method of foundation laying, creation of wall and creation of pillars on the basis of Brahmin, Kshatriya, Vaishya, Shudra, description of dressing room etc. were also said to be necessary to be kept in mind in the drama. The floor of the theater should be as flat as a mirror. The seating area for the audience should be like a step. The best drama is possible only with their proper use.



INTEXT QUESTIONS 3.3

1. Who has defined drama?
2. How many types of theater have been discussed in Natyashastra?
3. Where is the line 'Neither expertise nor technology nor knowledge nor art' quoted?

3.5 CONTRIBUTION OF OTHER ARTS IN THEATRICAL PRESENTATION

Song and Musical Instruments - In Bharat's Natyashastra, music and musical instruments have been said to be essential for the success of theatrical experiment. These topics have been presented in Chapters 28 to 34 of Natyashastra. Regarding the use of song in drama, in Natyashastra, a balanced arrangement is visible. The drama experiment also starts with the medium of song and dance. The use of songs has been made at the beginning, middle and end of the drama. In Bharatmuni's drama experiment, musical instruments are an essential and important part. If there is a balanced use of playing of musical instruments such as vadya-bhanda, veena etc. then the theater experiment becomes rich in emotion and full of rasa. It is clear from the context of Purvarang Vidhan that theater pioneer Bharatmuni considered the song as a part of theatrical experiment and made it as a supporting part of theatrical experiment. A quote is found



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in the 28th chapter of Natyashastra - evam Geetam cha Vadyam cha Natyam cha Vividhashrayam. Alatachakrapratimam kartvyam natyoktribhih. That is, song and instrument are combined like Alatachakra in theatrical experiment. While discussing songs and dance there, he has proposed that they are used to convey emotionality in the spirit of drama. It is worth noting here that where songs and instruments do not give strength and momentum to the dramatic experiment, their use is not expected. It has been quoted in Natyashastra as follows- Karyo Nattiprasangotra nrittageetavudhim prati. Geete vadye cha nritte cha pravrittehti prasangatah. Khedo bhavet prayoktrinam prekshakanam tathaiva cha. Khinnanam rasabhaveshu spashta nopajayate. Tatah shesh prayogstu na ragajanako bhavet. That is, when song-instrument-dance is used excessively, both the user and the observer feel regret and the feelings and emotions become unclear. Songs are used to express feelings and emotions, but when used excessively, the drama becomes regrettable rather than melodious.

Dance has been included in the dance-drama to enhance its beauty. It is mentioned in Natyashastra that the use of dance in drama was inspired by Shiva. Tripuradah Dima was used by Bharat, but its original performance was pure because it was devoid of dance. Lord Shiva ordered Mahamuni Tandu to initiate dance to Bharat by presenting it in pictorial form using song and musical instruments. That is why, a major variation of dance became famous by the name Tandava. Another description is also found in Natyashastra. After the sacrifice of Prajapati Daksh, he danced in various postures to the beat of the song. He presented the dance imitating each deity in various postures. Under Natyashastra, the bold Tandava and subtle Lasya divisions of dance have been described.



INTEXT QUESTIONS 3.4

1. 'Evam geetam cha vadyaam Natyam cha vividhashryam, alatachakrapratimam kartvayam natyoktribhih' line is quoted from?
2. Name the dima used by Bharat?
3. After the destruction of the Yajna of Prajapati Daksh, who danced in various postures on the beat of the song?

**WHAT HAVE YOU LEARNT**

- Art has a continuous history dating back to ancient civilizations.
- Useful and fine arts were used to make life organized and enjoyable.
- Major Indian arts were helpful in achieving purushartha.
- All arts can be included in drama.
- The theater experiment coordinated with the proper use of all the arts is pleasurable for all human beings.
- Got an understanding of the evolution sequence and styles of each art.

**TERMINAL EXERCISE**

1. Throw light on the nature and classification of art.
2. Discuss the major Indian arts.
3. How is architecture related to theater art?
4. Show the evolution of architecture.
5. Throw light on the arts helpful in drama presentation.

**ANSWERS TO INTEXT QUESTIONS****3.1**

1. 'Kal' metal 'gh' suffix
2. Niti Shatakam
3. Main and secondary
4. Physical and mental
5. Architecture, sculpture, painting, music, poetry, drama, choreography
6. Anjanta Ellora

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7. Manasar, Samarangansutradhar
8. 6
9. Sublime, Anudatta, Swarit
10. Place, Chari, Karan, Angkar, Rechan.
11. Do Dtandava and Lasya

3.2

1. Stone
2. Vaishli, Sarnath, Sanchi
3. Brihadivar, Kanchipuram, Mahabalipuram
4. Mathura, Gandhar, Amravati
5. Red
6. Samaveda
7. Sarangi, Veena, Tabla, Flute, Sitar etc.
8. Tandava, Bharatnatyam, Kathak etc.

3.3

1. Imitation
2. Three rectangular, square, triangular
3. Natyashastra

3.4

1. Natyashastra 26th Chapter
2. Tripuradah
3. Shiva

4

AESTHETICS OF THEATRICAL ARTS

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Some literary traditions have been prevalent in Indian literature since ancient times, such as poetry, philosophy, drama, literature, economics, etc. But aesthetics is a new word for Indian tradition. In the present times, aesthetics is being seen and understood as an important concept. In Hindi and some other Indian languages, it has been made synonymous with aesthetics. The word aesthetics is derived from the Greek word aesthesis which means 'sensory sensation'. Thus, the meaning of aesthetics is - the science of sensory sensation. According to tradition, aesthetics is the language of philosophy whose subject matter is the beauty of art and nature. Modern scholars have propounded it as a science rather than a philosophy, i.e. the science of sensory sensations whose aim is 'beauty'. Through this lesson, the introduction of aesthetics and the importance of its components in theatrical art is being presented.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the brief introduction to aesthetics;
- recognize the major elements of beauty in theatrical art; and
- familiar with the aesthetic unity of various genres of drama.

4.1 BRIEF INTRODUCTION TO AESTHETICS

Before the present era, no actual use or systematic treatise on aesthetics was found in Indian literature, but today it is being seen as an important concept. Around the 18th

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century, 'Vaum Garten' of Western literature is seen as its profounder. The foundation stone of this concept was laid in the book named 'Esthetica' in 1753 AD. Although this ideology came to light in 1753 AD, its seeds are visible right from the beginning of thought, which are visible in both Eastern and Western streams. In the west, there are scholars like Plato (Republic), Aristotle (Ethica Nichromica), Kant (Critique of Judgment), Hegel (Philosophy of Art) etc. Whereas in India, Acharya Bharat (Natyashastra), Acharya Nandikeshwar (Abhinavadarpan), great poet Kalidas, Lollat, Shankuk, Bhattanayak, Bhadrataut (Kavyakautuka), Anandvardhan (Dhvanyalok), Abhinavagupta (Tantralok Lochan, Abhinavbharti), Kuntak (Vakroktijivit), Kshemendra (Auchityavicharcharcha), Acharya Vaman (Kavyalankar Sutra-'Soundaryamalankar') and Panditraj Jagannath (Rasgangadhar) have sufficient aesthetic vision in their thinking. Although there is no systematic classical thinking on 'Beauty' in Indian thought, yet due to the essential relationship of 'Rasa' and 'Beauty' with poetry, a scattered and systematic discussion on them is available.

Authentic definitions of aesthetics were presented by various scholars. Thus, aesthetics is the name of the fundamental analysis of fundamental questions related to beauty expressed in the form of fine arts and the code of principles resulting from it.

Today is the era of science, life has become mechanized with the use of technology and scientific equipment. Professional or business success is reflected as the only aim of life. As a result, humans have also started thinking in the same structure as scientific instruments behave. They are becoming devoid of emotions, feelings, morality and life values. In such a situation, it becomes absolutely necessary to discuss a topic like 'beauty discussion'. This can be confirmed from both Indian and Western traditions. In reality, the result of beauty is happiness and the happiness is also auspicious. Even in the eyes of the Plato, only those things are beautiful which are pleasurable and which, despite being desirable, are extremely auspicious in outcome. This is probably "Satyam Shivam Sundaram" in the Indian view.

In the West, be it Plato, Aristotle, Aquinas or Lauzinus, Kant or Hegel, everyone considers beauty in some way or the other to be related to human sensitivity, morality, human emotion and value of life and the Indian view similarly sees beauty as a subjective. It is another matter that many synonyms are reflected in the Indian tradition of 'beauty', it has been called beauty, at some places it is elegance, at some places it is a miracle and at some places it is a supernatural rasa. In this way, the necessity of the concept of aesthetics in human life and its importance in Western and Indian literature has been propounded.

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In this series, to understand the concept of aesthetics and accept its independent existence, it should not be considered synonymous with poetics, metaphysics or psychology. First of all, one part of poetics which is related to the representation of style does not come within the scope of aesthetics, the other part in which the basic principles are discussed can only be considered a branch of aesthetics because its limited scope can be achieved only through poetic beauty i.e. semantics. Only the expressed beauty is there. Metaphysics and psychology are the basic disciplines of aesthetics, that is, aesthetics uses the special methods of the above ideologies to analyze the nature, experience, expression, etc. of its subject matter. In all the above mentioned scriptures and epistemologies, Kalashastra is very close to aesthetics because within the scope of aesthetics, only the beauty of fine arts is discussed, not natural beauty only. But since the scope of art is broader, it is completely different from aesthetics. In this way, aesthetics has its own independent existence and the study of its various components and elements is important from the point of view of the present era.

Lectures and discussions regarding aesthetics have been taking place in Western literature since the beginning and this tradition is continuing. According to Plato, beauty is the basic element of creation and its realization is the ultimate goal of the philosophers. Considering it synonymous with truth and inseparable from Shreyas, he has explained beauty and love as two sides of the same element. Apart from this, certain levels of beauty, and physical beauty, mental beauty, moral beauty and beauty of pure intellect or intellectual beauty, have also been important aspects of Western ideology.

In the modern era, Kant and Hegel have also described beauty in the light of new logic and on the basis of science.

In western literature, aesthetics and beauty have been explained on the basis of many viewpoints. According to the scholars of this school of thought, beauty is a quality of an object and it lies in its form and shape. For another subjective interpreter like Hegel, the aim of aesthetics is to explain the spiritual meaning of beauty or art. For them, beauty is a symbol of the supreme power or the transcendent unity of the universe. Whereas the formalists, while refuting their views, have shown their disapproval in considering beauty as an element other than itself. He described the elements like sequence, proportion, coordination, color scheme etc. as essential for creating the shape and form of an object and described them as elements of beauty.

Even in modern literature, according to the formalist interpreters, the beauty of poetry or art is not the meaningfulness or beauty of poetry or art in the expression of life's interesting experiences and inspiring thoughts, but the beauty of the artwork lies in its own structure or form.

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Emotional Interpretation

Apart from the subjective and materialistic thinkers, there is another category among the thinkers of aesthetics who accept kama or desire as the vital essence of beauty. According to them, beauty is an expression of feeling. In this interpretation, the existence of beauty is propounded as a biological attitude or emotional experience. The 19th century German scholar Fechner refuted the transcendental (spiritual) nature of beauty propounded by Kant and Hegel and presented the psychological and experimental view of aesthetics by interpreting beauty as a worldly experience. On the basis of the opinions and arguments presented by the masters of psychoanalysis like Freud, Darwin, Richards, Grant Allen etc., beauty can be considered to be directly related to sexual desire or sexual feelings. Thus, with the influence of psychology, biology, and psychoanalysis etc., beauty has been defined as the expression and fulfillment of life's instinct of lust or passion. In ancient times, Aristotle, Longinus, among philosophers Nietzsche, Spinoza and Schopenhauer and among humanist writers Tolstoy etc. have established the importance of the emotional impact of aesthetics.

Aesthetics in Indian literature

The use of the word 'beauty' in Indian literature is not very ancient. This word is not found in the Vedas and the original Upanishads, but there has been no dearth of the concept of beauty and its denoting words and sayings. In Sanskrit literature, the following synonyms of the word Sundar are available under the book Amarkosh -

Ruchir, Charu, Susham, Sadhu, Shobhan, Kant, Manoram, Ruchya, Manogya, Manju, Dayit, Vallabh, Priya, Hridaya, Abhisht, Abhipsit Vyapati. Apart from this, Lalit, Sushthu, Kamya, Kamaniya and Delamana etc. are found in Sanskrit poems and poetic texts. Beauty has been described through the use of terminology.

First of all, despite the absence of the words 'beautiful' or 'beauty' in the Vedas, some of their synonyms have been used freely. Inspired by the splendor of nature and the joy of life, there is a unique description of form and rasa in Vedic verses. There is a detailed description of poetic elements and poetics in Rigveda, in which description of beauty is available in abundance. It is noteworthy that the discussion about beauty is found only in a suggestive form at some places. According to the Vedic sage or poet, the nature of beauty is basically sensual. Apart from this, in Vedic literature, there is a formulated but effective explanation of some parts of aesthetics, such as the nature of beauty of speech, aesthetic experience, source of inspiration, purpose and significance, devices like words, ornamentation, rhyme, taal etc. While in the Vedas, both worldly and divine, sensory and spiritual forms of beauty were discussed by the poets, whereas

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in Upanishadic literature, the thinkers' orientation towards the beauty of the soul is reflected.

The basic principle in Upanishad is Adveta i.e. unity in diversity and this harmony or samarasya is visible as the basic characteristic of beauty. In fact, beauty has been described here as light and joy. In this series, if we consider the Ramayana form of Arshakavya, the name of one of its sections is Sunderkanda, but in general, in the descriptions of poetry, the use of Delightful, Ramya, Shobhan, Charu, Ruchir etc. is seen in abundance to discuss the subject of beauty. Almost all the fine arts are clearly mentioned in Ramayana, like architecture, sculpture, painting, music and dance etc. which seem useful in revealing the aesthetic aspects. In this way, despite giving priority to natural beauty, human beauty or form and artistic beauty has also been honoured. Quotations on aesthetic subjects are also found in Mahabharata, the second great text of the epic era. In the Mahabharata, despite the predominance of historical element rather than poetic element and story description rather than aesthetic description, the nature of aesthetic perception is easily seen- here beauty is that element which comes to consciousness through the senses, especially the eyes. Apart from this, by poignantly discussing the nature of artistic beauty, creation process and rasa etc. in the works of great poet Kalidas. He has proved himself as a poet of beauty. In Banabhatta's Kadambari and Harshacharita, Bhavabhuti's Uttararamacharita and other works, the opening of different aspects of aesthetics in Indian literature through human emotion beauty, poetic beauty, heart beauty, natural beauty etc. is seen in every era and period. In the West, aesthetics has been explored by philosophical thinkers since ancient times by accepting aesthetics as a part of philosophy. Although beauty has not been an independent subject in Indian philosophy, yet some explicit and indirect indications present ideas related to beauty. For example, the form of 'Pragya' propounded in Yoga Darshan has been adopted by Indian aesthetic scholars in the analysis of talent. Compared to Shadarshan, the influence of Pratyabhijnadarshan i.e. Kashmir Shaivism on Indian aesthetic thinking is more direct and widespread. The principles of aesthetics and Pratyabhijnadarshan have been mutually explained by Abhinavagupta, the most influential master of Indian art philosophy. In this way, another and developed form of Indian aesthetics is also visible in poetics. Although aesthetics has not been established as an independent discipline here, yet its basic elements and various aspects and parts have been analyzed at the most minute level. In the presented context, a coordinated introduction of both Western and Indian ideologies of aesthetics has been presented.

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INTEXT QUESTIONS 4.1

1. Who is considered to be the exponent of aesthetics?
2. In which book the foundation of aesthetics was laid?
3. What is beautiful in the eyes of the plato?
4. Which scripture is considered very close to aesthetics?
5. How many types of explanations of beauty have been given in the West?
6. Who among the sentimentalist interpreters is considered to be the essence of beauty?
7. What are the synonyms of the word Sundar mentioned in Amarkosh?
8. How has beauty been discussed by Vedic and Aushanishpatti poets?
9. Which arts are quoted in Ramayana?
10. Who is established as a poet of beauty in Indian literature?

4.2 MAIN ELEMENTS OF BEAUTY IN THEATRICAL ART

The synonym of the word beauty, 'Sundar', has been derived in this way- Su + Und + Aran, the meaning of which is - one who moistens the eyes i.e. one who gives happiness. Its various synonyms correspond to the objective and emotional meanings of beauty in different proportions. Aesthetics presents the study of all arts. Music, literature, drama, dance, film, painting, sculpture, landscape design etc. are all subjects of aesthetics. It is noteworthy that among all the arts, the best form of poetry is drama. For this reason, the philosophical study of the problems of independent arts in the Indian tradition has been mainly in relation to dramatic art. Music, dance and paintings are the sister arts of theatre. The diverse conditions and forms of life that artworks reveal best displayed in drama, because drama is primarily interesting for the eyes and ears, which are the most suitable senses for experiencing rasa. Poetry and other arts are used in supporting form in drama. Thus, it is proved that the most important part of Indian poetics is drama in which almost all the fine arts are used in some form or the other. In fact, the form and development of Indian aesthetics can be seen in the form and development of dramatic art.

Beauty has had special importance in Indian literature, drama etc. and it has been discussed directly or indirectly. The description of beauty by Sanskrit poets in Natyashastra or drama genre is not only very rich and sophisticated as per their pride,

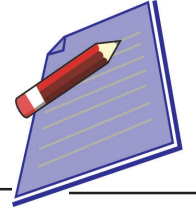
their interpretation of beauty is also very serious and poignant. The most important among them is the great poet Kalidas who is basically a poet of beauty. At some places, he has given a poignant discussion on the nature of artistic beauty, its creation process and rasa etc. The attraction of beauty is actually natural. He does not depend on ornamentation. Mental imagination predominates in the creation of artistic beauty. This fact has been expressed in very clear words by Kalidas in his dramatic work *Abhijnanashakuntalam*. There are abundant references to arts like painting, sculpture etc. in his poetry. The relation of beauty depends more on the euphemism rather than the composition- Kalidas has very skillfully published this secret of art philosophy in his drama. Apart from Kalidas, Bhavabhuti has also revealed the aesthetic aspects in his works. He is basically a playwright of emotions. The pictures of physical beauty painted by him are grand; But his talent actually appears more delightful in the depiction of emotional beauty.

This famous quote of his regarding the importance of Karuna Ras- Eko Rasa: Karuna is actually a kirtan of heart-beauty or emotional beauty. Its real meaning is that human emotion is the basic basis of rasa i.e. poetic beauty.

The great poets of entire Sanskrit literature have abundantly presented the elements of aesthetics and allusions to aesthetic components in their poems and dramas. Apart from the playwrights, among the poets, Banabhatta has also made a unique collection of pictures full of diverse characters in his works. In texts like *Kadambari* and *Harshacharita*, there are many references about various types of paintings, creation process etc. which propound the artistic element of aesthetics. Magha has also interpreted beauty as synonymous with eternal new attraction- Kshane-Kshane Yannavatamupaiti Tadev Roopam Ramaniyatayah. This aphorism of his is prevalent even in the present era as a symbol of beauty. In this way, the inclusion of various elements and components of beauty in drama has been presented through the examples of some playwrights and great poets. In the Indian poetic tradition, among the ancient poets, Kalidas, Bharavi, Magha, Shriharsh, Bhavabhuti etc., for creations related to beauty, Madhusudan Saraswati, among Hindi poets, Goswami Tulsidas, Bihari, among modern thinkers, Rabindranath Tagore, Jaishankar Prasad, Sumitranandan Pant etc. have written about the mysteries of beauty. The attractive and heart-warming aspects have been depicted. In this series, it is necessary to consider certain elements included in drama.

Rasa-tattva

Rasa is a specific Indian theorem of 'aesthetics'. Just as the central concept of Western artistic thinking is 'Beauty', Japanese artistic thinking focuses on 'Yugen' and the main



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concept of Chinese artistic thinking is sound-perception, similarly Indian artistic thinking has its own special research is Rasa. Poetic experience or theatrical experience has been designated by the noun 'Rasa' in Sanskrit literature.

Acharya Abhinavagupta has mentioned the characteristics of rasa in Abhinavbharti commentary of Natyashastra- miracle, rasan, asvadana, bhog, laya, relaxation, samapatti etc. Apart from this, in Sahitya Darpan by Acharya Vishwanath, Rasa has been described by adjectives like Satvodreka, Akhand, Swaprakashanand, Chinmay, Brahmaswad-sahodara, Lokottara, Chamtkara-Pran, Swakarvat Abhinna, Aswad Roop etc. The poetic principle of Rasa-theory was first introduced in Bharatmuni's Natyashastra. This is a broad aesthetic concept whose prevalence is seen in the entire poetics. Propounding the importance of rasa, it is mentioned in Natyashastra that without rasa, no meaning can be developed, that is, rasa is the essential element of drama, which was tried to be established as poetic soul by the later masters. According to Bharat Muni, just as rasa is produced by the combination of various dishes, medicines and liquids or just as six types of rasas are produced in liquids, medicines or dishes, in the same way the permanent feelings in the heart of the poet are expressed in different types of feelings i.e. vibhava, anubhava. On attaining the form of sanchari bhava, one attains Rasatva. Eight rasas have been mentioned under Natyashastra - shringara, hasya, karun, Raudra, veera, bhayanak, vibhatsa and adbhut. Later, Shant was included as the ninth Rasa by Acharyas like Abhinavagupta etc. According to his opinion, Rasa is related to the ultimate goal of human life. According to his opinion, Rasa is related to the ultimate goal of human life, Moksha, because the rasa of all types of poetry (drama) is supernatural and is similar to the rasa of Brahma, hence only shanta Rasa should be considered as the basic Rasa. The vital essence of drama is also a major element of aesthetics. In fact, rasa and beauty are complementary to each other and in drama, the fulfillment or enjoyment of rasa is considered to be the ultimate goal of beauty. In the Indian theater tradition, within the plays, there is an angi i.e. the main rasa and other secondary rasas, the result of which is the culmination of the beauty of the drama. For example, in the play Abhijnana Shakuntal, Kalidas has shown the importance of Shringaar Rasa and presented the greatest quote on aesthetic experience and rasa, which seems to leave an impressive impression on the present day readers and sahridyas.

Emotional Element

For Indian scholars in arts, drama has been the criterion and Rasa-tattva has been the center point in drama-staging. The basic element of its process is emotion. Bharatmuni explained the rasas in terms of emotions in which vibhava, anubhav, vyabhichari bhava and sattvik bhava are prominent. The word Bhava is derived from the root Bhu which

is used in the meaning of happening. According to Bharat's Rasa Sutra, Rasa-Nishpa results from the combination of Vibhava, Anubhava and Vyabhicharibhava; Therefore, it is necessary to understand these expressions through separate explanations.

(i) **Vibhava** - Through which physical, verbal and sattvik actions are possible (i.e. knowledge is gained), they are Vibhava. These are of two types -

(a) **Aalambana Vibhava**- The characters like hero, heroine etc. are called Aalambana Vibhava because the rasa arises only from their support.

(b) **Uddipana Vibhava**- Uddipana vibhava of permanent nature are called uddipana vibhava. Like- moonrise, rise, clothes, jewelry, season, forest etc.

Permanent emotions are aroused by the alambhana vibhava and are stimulated by the uddipana vibhava, which are imitative in the production of Rasa.

(ii) **Anubhava**- Just as there is action behind the cause, similarly there is anubhava behind the Vibha. In drama, works that reveal permanent feelings like reason, mood, etc., arising out of emotions, are called Anubhava. Such as sarcasm, arm jerk, excitement, trembling, tears, fainting etc. physical symptoms and mental disorders.

(iii) **Vyabhichari Bhava**- These are the mental tendencies which do not remain stable. Vyabhichari emotions move in different rasas rather than Vibhava and Anubhava, hence they are also called Sanchari Bhava. There can be many vyabhichari bhavas in one Rasa and many Rasas can be present in one Rasa. The number of vyabhichari emotions is said to be 33- shamelessness, guilt, doubt, sadness, anger, labor, laziness, sadness, worry, attachment, memory, fear, shyness, playfulness, joy, impulse, inertia, pride, sadness, curiosity, sleep, Epilepsy, Dream, Vibodh (awakening), Amarsha, Nati, Ugrity, Avahittha, Ayadhi, Unmad, Death, Traas and Vitarka.

(iv) **Satvik Bhava** - Satvik Bhava can be considered as physical sensation. The word 'Sattvik' means that which exists, i.e. related to the real world. Their number is eight - Stambh, Sweda, Romanch, Swarbhanga, Vepathu, Vaivernya, Ashru and Pralaya. The Sattvik feelings, classified by Bharatmuni in the number of eight, appear to be mutually interpenetrating.

(v) **Permanent feeling** - Whatever a person sees, hears and experiences in his daily life, its impressions become fixed on the mind. This sanskar is also called lust in philosophical terminology. These lust-like rituals are called permanent



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feelings. These permanent feelings are similar to the emotions described in modern psychology. The tendencies of love etc. are present in all living beings, which exist at different levels in different people. First of all, Acharya Bharata established eight permanent feelings according to eight Rasas. Over time, the number of permanent emotions was fixed at nine on the basis of rasas, which are- fear, anger, lust, enthusiasm, nirveda, love, laughter, astonishment and grief. These permanent feelings remain stable not only in the drama but in the hearts of human beings as mental states for a long time.

In this way, rasa is derived from the traditional combination of vibhava, anubhava, vyabhichari bhava and permanent bhava. In a theatrical performance, certain emotions are fully present in the actors and some are presented on the stage, as a result of which it becomes possible to rasa the essence of beauty.

Art Elements

Aesthetics has been an art-related science. All fine arts can be considered to be directly or indirectly related to aesthetic element and aesthetic experience. Among these arts, architecture, painting, sculpture, dance, music, poetry or drama have been counted as important.

Drama is such an excellent genre in which all the fine arts are included. The manifestation of aesthetic element through presentation and staging of arts is clearly visible in theatrical presentation. Therefore, it seems logical to count art and its various aspects as the main elements of beauty in drama. Example- In the play named Swapnavasavadata written by Bhasa, the excellent art of painting and music enhances the beauty of the play and ensures the achievement of emotional results. In this way, art should be considered as an essential part of drama and the aesthetic elements present in drama.

Apart from the above mentioned elements, there are certain elements like ornamentation, mannerism, sound, quibble etc. which can be seen as important reasons for enhancing the beauty in drama. In the theater tradition, the aesthetic element inherent in plays is ultimately reflected as a means to attain the ultimate result of joy.

4.3 AESTHETIC INTEGRITY IN DIFFERENT FORMS OF THEATRICAL ART

Natyashastra written by Bharata is the first well-planned and available book written on the subject of drama and aesthetics under the Indian tradition. Under Natyashastra, not only drama, but all the major fine arts like poetry, dance, music, instruments etc. and their important components have been included. Drama or allegory is considered to be the best form of visual form of poetry. Drama is an art which also includes other

fine and useful arts. This is fundamentally the highest literature which is the most beautiful and impressive in poetry. Because it reflects human life, it is not only a special literary form but also a special poetic style.

Mainly ten genres of drama (allegory) have been described in Indian literature. The ten types of rupakas are as follows- Nataka, Prakarana, Bhana, Prahasana, Dima, Vyayoga, samvakara, vithi, ihamriga and Anka. Among these differences, Nataka and Prakarana are considered to be the main ones because the plot is developed through Panchasandhi and other dramatic elements. Bhaan, Veethi, Prahassan, Ank etc. are the last types of rupakapa and are very convenient from the point of view of acting. The main components of rupakas are three - Vastu (story), Neta (Actor) and Rasa.o (Vastu Neta Rasasteshan Bhedakah - Dasharoopak 1/11). Apart from this, eighteen uprupakas have also been described by the later Acharyas. Unlike rupakas, in uprupakas the predominance of emotion, rhythm or tala is reflected rather than the predominance of rasa.

In fact, the unity of aesthetic elements like rasa element, emotion, rhythm, etc. has been present directly or indirectly in Indian theater forms since the beginning. The result of beauty is happiness and whatever is happiness is also auspicious. In this way, by taking a bird's eye view of the theater genres, it is necessary for the readers to understand that the ultimate culmination of various genres of Indian drama is Rasa-tattva and Rasanubhuti. Not only theatre, the ultimate goal of the entire poetic tradition has been considered to be Rasa-Nishpti, which Acharya Bharat and other later scholars mentioned it as synonymous of Brhmanand-sahodara.



INTEXT QUESTIONS 4.2

1. What is important in the creation of artistic beauty?
2. Which aspect of beauty does Bhavabhuti seem to emphasize on?
3. Which poets of Hindi language have given aesthetic descriptions in their works?
4. Which characteristics of Rasa Tattva have been mentioned by Acharya Abhinavagupta in Abhinavbharti?
5. In which book is the first formulation of Rasa theory found?
6. How many rasas are there? Mention the name.
7. What is called vibhava?
8. What is the number of permanent expressions?



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- The word aesthetics is taken from the Greek language which means the science of sensory sensation.
- 18th century German scholar Waum Garten can be seen as the propounder of the concept of aesthetics.
- In 1753 AD, the foundation stone of aesthetics was laid in a book named 'Esthetica'.
- Beauty has been discussed extensively by many scholars of the West, such as Plato, Aristotle, Kant, Hegel etc.
- In India, aesthetic vision has been sufficient in the thinking of scholars like Acharya Bharat, Nandikeshwar, Kalidas, Bhattataut, Lollat, Shankuk, Bhattanayak, Anandvardhan, Abhinavagupta, Kshemendra, Kuntak, Vaman, Panditraj, Jagannath etc.
- Many synonyms of beauty are reflected in the Indian tradition - beauty, elegance, miracle, supernatural, taste etc.
- Aesthetics is not synonymous with art, poetics, metaphysics or psychology but is continuously developing as an independent discipline.
- Subjective (spiritual), objective (morphic), emotional and naturalistic explanations of beauty have been presented by western scholars.
- Although the position of beauty in Indian literature has not been seen independently since ancient times, yet analyzes related to its synonyms are found.
- In the book Amarkosh, there are the following synonyms of the word Sundar - Ruchir, Charu, Susham, Sadhu, Shobhan, Kant, Manoram, Ruchya, Manogya, Manju, Dayit, Vallabh, Priya, Hridaya, Abhisht, Abhipsit etc.
- Kalidas is considered a poet of beauty.
- An excellent form of emotional beauty can be seen in the works of Bhavabhuti.
- The main elements of beauty in theater education are - rasa, emotion, art, ornamentation, mannerism, sound etc.
- The ultimate goal of beauty can be considered to be happiness.



ANSWERS TO INTEXT QUESTIONS

Introduction to
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4.1

1. In the 18th century, Voux Garden of Western literature is seen as the profounder of aesthetics.
2. In the book titled Aesthetica in 1753 AD
3. According to the plates, only those are beautiful who are pleasurable and who, despite being willing, are extremely auspicious in outcome.
4. Kalashastra
5. In Western literature, subjective (spiritual), objective (physical), emotionalistic etc. explanations of beauty are found.
6. Emotional commentators have considered lust or desire to be the vital element of beauty.
7. Ruchir, Charu, Susham, Sadhu, Shobhanam, Kant, Manoram, Ruchya, Manogya, Manju, Dayit, Vallabh, Priya, Hridaya, Abhishta, Abhipsit etc.
8. While in the Vedas, both worldly and divine, sensual and spiritual forms of beauty have been discussed by the poets, the Upanishadic poets have shown an orientation towards the beauty of the soul.
9. Quotations from architecture, sculpture, painting, music, dance etc. are found in abundance in Ramayana.

4.2

1. Mental imagination is important in the creation of artistic beauty.
2. Bhavabhuti is an excellent playwright of emotion and beauty.
3. Goswami Tulsidas and Bihari are those writers of Hindi literature who have given aesthetic description.
4. The nature-recognizing characteristics of Rasa have been mentioned by Abhinavagupta in Abhinav Bharati - Miracle, Rasan, Asvadan, Bhog, Laya, Vishranti, Samapatti etc.
5. Natyashastra (Bharatamunikrit)
6. There are nine Rasas - beauty, humor, compassion, rage, brave, terrible, hideous, wonderful and peaceful.
7. Those who have knowledge of angika, vachika, aharya and sattvika enactment are called Vibhava.
8. According to the permanent feelings, there are nine - fear, anger, lust, enthusiasm, nirveda, love, laughter, astonishment and grief.

MODULE -2

Main Parts of Natya

In this module, an effort has been made to increase the knowledge of the learners about the subject of drama by giving a general introduction to the main elements of drama - plot, characters, rasa and staging the drama.

5. An Introduction to Plot
6. Character Planning
7. An Introduction to Enactment

5

AN INTRODUCTION TO PLOT



Notes

Dear Learner, in the previous lesson we learned about the aesthetics of theatrical art. The content of a play is its value. Therefore, in this lesson, we will discuss in detail about the general introduction of the plot, the types of plot, meaning of plot, five karyavasthas (five stages of plot), five sandhis, and the differences in the plot from the point of view of drama, because without knowing the plot in detail, drama cannot be understood completely.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Plot;
- know about the types of Plot;
- know about the arthaprakritis in Plot;
- know about the five avasthas (stages) in Plot;
- know about the sandhis in Plot; and
- know about the differences in different plot according to theatrical art.

5.1 AN INTRODUCTION TO PLOT

The story of a drama is called plot. This story is of three types: famous, utpadya (imaginary) and mixed. Mythological or historical story is called famous, imaginary story is called utpadya and the mixed form of both is called mixed story. From the point of view of the development of the drama, its story can be divided into two forms- adhikarika and prasangika.

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The story that runs from beginning to end is called *adhikarika* and the story that runs contextually which helps in the development of this story is called *prasangika*. The story of the play should be as realistic, concise and clear as possible. Even if the story of a drama is created from imagination, it should be so realistic that the reader accepts it as a social event. The success of the playwright lies in the fact that he expands the plot as little as possible and makes it as clear as possible.

While explaining the form of drama, Dasharupakkar Dhananjay has said: *Aasthanukritirnatyam* i.e. imitation of the state is called drama. Imitating the states of the hero described in poetry like *Dheerodatta* etc. i.e. achieving uniformity through four types of acting - *Aangika*, *Vachika*, *Aharya* and *Satvika* is called *Natya*.

When various stages of a famous hero are imitated by actor in a drama, it is called *Natya*. Only the characters of any poetic work etc. are acted, hence it is called drama. Since drama is seen, it is also called *drishya*. Because of being visible they are also called *rupa*. The form of a famous historical character is alleged in *Nata* (actor) etc., hence it is called *rupaka*.

Dhananjay has derived the *rupaka* as follows: '*Rupyate Drishyate Iti*'. The attribution of the form of Ram etc. to *Nata* is the reason for the tendency of the word *rupaka*.

There are two types of *rupaka*: 1. *Shuddha*, 2. *Sankirna*. According to Dhananjay, there are only ten *rupakas* which are different from each other on the basis of *vastu*, *neta* and *rasa*. These are pure variations of *rupaka*. The *rupaka* in which a mixture of certain characteristics of two or three of these *rupaks* is found is called *sankirna rupaka*. Thus, the meaning of Dhananjaya is that the acts which depend on *rasa* are called *rupaka*. There are 10 types of these *Shuddha rupakas*. In these ten *rupakas*, different types of *rasas* are taken.



INTEXT QUESTIONS 5.1

1. How many types of Plot in a play?
 - a) 2
 - b) 5
 - c) 3
 - d) 4

2. Adhikaraik and prasangika are the part of which Natyanga?
 - a) Vastu
 - b) Neta
 - c) Rasa
 - d) None of the above
3. Imitation of stage is called?
 - a) Drama
 - b) Natya
 - c) Bhava
 - d) Rasa
4. Describe the panch sandhis in detail.



Notes

5.2 TYPES OF PLOT

While describing the type of subject matter (plot) in drama, Acharya Dhananjay says that- Vastu cha dwidha, that is, there are two types of subject matter in drama. In the presented excerpt, the first type of rupaka, vastu (Plot) has been described.

There are two types of plot. There are mainly three types of rupaka: vastu, neta and rasa. On these basis, there are different types of rupakas. Of these, there are two types of plot: (i) adhikarika plot, (ii) prasangika plot.

(i) Adhikaraika plot -

**Adhikarah Falasvamyadhikari cha tatprabhu,
Tannirvrityambhivyapi vrittam syadaadhikarikam.**

That is, adhikara means being the owner of the result. The owner of that result is called Adhikari. The chronicle made by that adhikarir or expressed in poetry related to him is called adhikarika. It is based on the story or plot and continues from the beginning to the end.

(ii) Prasangika plot -

'Prasangikastu pararthasya svartho yasya prasangatah'

That is, the story or plot which is meant to serve someone else's purpose, but due to

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the context also serves its own purpose, is called a prasangika plot. The relevant story helps in achieving the success of the adhikarika story, but the context also serves its own purpose. Like in the story of Ram, the main objective of Ram's story is the killing of Ravana and the attainment of Sita. The story of Sugriva is helpful in achieving this objective, but the result of that story is killing of Bali and attainment of kingdom by Sugriva is also proved from the context.

There are two types of prasangika stories: (a) pataka, (b) prakari

- (a) **Pataka** - The relevant story running over a time along with the main story is called the pataka; For example, the story of Sugriva in Ramkatha continues for a long time with Ramkatha. Just as the pennant or flag is an extraordinary symbol of the hero and does him a favor. Similarly, this chronicle also does a favor to the hero and the related story, hence it is called Pataka.
- (b) **Prakari** - A relevant story running for a short time is called Prakari; Like the story of Shraavan Kumar in Ramayana. This story continues for short time. Prakari's story is runs in only one act. The secondary hero does not serve any purpose of his own but helps the main hero in an absolute sense; Like Jatayu is in Ramcharita.

Both Pataka and Prakari are prasangika storylines and contribute to the flow of the adhikarika story and help in achieving the main objective. Still there are differences between the two:

The hero of pataka also has some purpose of his own. Along with achieving his purpose, he helps in the accomplishment of the main hero's work. For example, in Ramkatha, Sugriva's purpose is to kill bali or to gain the kingdom and he helps Ram to achieve his purpose. The hero of prakari helps the main hero in an absolute sense without expecting any purpose of his own. Like Jatayu in Ramkatha.

5.3 FIVE ARTHAPRAKRITI

The dramatic chronicle is divided into five parts, these dramatic chronicles are also called Arthaprakriti. The measures to achieve results are called artha-prakritis. These Artha Prakritis are five, which are the reason for the hero's success.

**Beeja bindu patakakhyaprakari karyalakshanah:
Artha prakrityah panch ta etah parikirtitah.**

- (1) **beeja** - The story which is explained in brief at the beginning of the play and gets expanded in various forms till the story is completed is called beeja.

Alpamatram samuddishtam bahudha yadvisarpati,

Falavasanam yachchauva beejam tadbhidhiyate.

Since this beeja is the source of great and eternal work, it is of many types - falabeeja, Vastubeeja and arthabeeja.

- (2) **Bindu** - That thing which comes as a reason, due to which the ending sub-story moves forward and the main story remains uninterrupted is called Bindu.

'Avantarararthavichchhede bindurachchhedakaranam'

That is, when the main purpose of the story is broken due to the end of the secondary purpose, the reason for its discontinuity is called Bindu. Just as an oil drop spreads in water, similarly it spreads in drama. Like a beeja, it continues to spread till the end of the play. This bindu is responsible for obtaining results and is also the ultimate cause. It is also called avantarabeeja.

- (3) **Pataka** - The relevant chronicle which is comprehensive, that is, the story which runs far and is beneficial for the main result, is called Pataka.

'Vyapi prasangikam vrittam pataketyabhidhiyate'.

- (4) **Prakari** - The relevant circle in the play is called Prakari, which remains connected with the official circle to a short time.

'Prasangikam Pradeshstham Charitam Prakari Mata'.

- (5) **Karya** - A solution is taken for the meaning of work, whatever is achievable is karya.

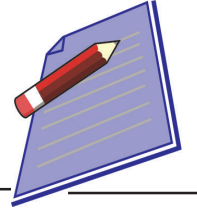
**Apekshitam tu yatsadhyamarambho yannibandhanah,
Samapanam tu yatsiddhyai tatkaryamiti sanmatam,**

In this way, the end for which all the material is collected is called karya. In fact, Arthaprakriti are physical divisions which are related to the subject matter itself. When these occur, the form or structure of the play is established.

5.4 FIVE KARYAVATHAS (STAGES OF WORK)

Just as there are five distinct stages of work in the world, there are exactly the same and the same number of stages in drama.

**Avasthah pancha karyasya prarabdhsya falarthibhih,
Arambhayatnapraptiyashaniyatapti phalagamah.**



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That is, five stages of the story of the drama are seen. Those stages are described as follows -

- (1) **Beginning-** Mere eagerness to attain abundant result is called beginning.

'Autsukyamatramarambhah phallabhaya bhuyse'.

Like a student has set the goal of his life to do successful in examination of Master of Arts. In the first condition of this work, the student shows eagerness for the accomplishment of his work. A strong desire arises in his heart to pass the examination and make his life fruitful. This condition is called 'beginning'.

- (2) **Effort -** Doing hard work with utmost speed even when no result is achieved is called effort.

'Prayatnastu tadpraptau vyaparyotitvaranvitah.'

Like a student does different types of work to achieve his goal. He leaves his home, studies in school, works hard and finally completes Master of Arts. All these tasks are indicative of his efforts. This is the second stage which is known as 'Yatna' or effort.

- (3) **Pratyasha -** In the state between upaya (means) and apay (obstacles), when due to the tug of war between the two, it cannot be decided to get the result, it is called Pratyasha.

'Upayapayashankabhya praptyasha praptisambhavah.'

For example, when a student gives an examination, he realizes that he has been able to answer some questions correctly, but he has doubts about whether the answers to some questions are correct, hence he remains hopeful of getting the result, this is the third stage is called 'Pratyasha'.

- (4) **Niyatapti -** The attainment of definite results by removal of obstacles is called Niyatapti.

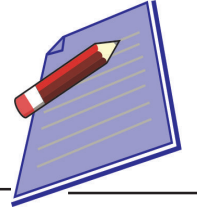
'Apayabhavatah Pratparniyataptih sunishchita'.

When the student takes various measures like when the obstacles are removed and he is confident that the result of the examination will be good, then the fourth stage of that work is 'Niyatapti', in which after the removal of the adverse things, attainment is achieved. A state of determination arrives.

- (5) **Phalagama -** Samagra Phalasampattih Phalayogo Yathoditah - Attainment of complete result is called Phalagama, i.e. Phalagam is the stage of work in which complete result is obtained. For example, when a student's name appears in the

examination result list, he passes and the goal of his life is accomplished, then the final stage of the work is accomplished by getting the result.

This analysis of the stages of work is very beautiful and practical and this analysis is a sufficient indicator of deep psychology. This analysis shows that to reach the goal of his life, person has to struggle with various opposing events. One cannot reach his goal directly, but his job is to crush the obstacles that come in the way. Thus, there is definitely conflict in the plot of the play. This conflict is very gross when it occurs in external events, but when the conflict is visible even in mental attitudes, then it takes a subtle form. The more subtle the conflict, the more effective, intimate and famous will be the drama. The plays of Kalidas and Bhavabhuti are famous for this reason.



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5.5 FIVE SANDHIS (TREATIES)

Sandhi means joint. No object is without joints. When many joints are combined in a proper manner, the composite substance appears in front of our eyes in a unique coordinated form. Drama is also such a coordinated substance. In which there are five sandhis (treaties).

Antaraikarthasambandhah sandhirekanavye sati.

That is, when stories related to one purpose or another are connected to another purpose, then that relationship is called 'Sandhi'. The process by which there is a combination or coincidence of the purpose and action of the story is called Sandhi. Five sandhis are formed by combining five states of work and five artha prakritis.

**Arthaprakratayah panch panchavasthasamanvitah,
Yathasankhyen Jayante Mukhadyah Panch Sandhayah ||
'Mukhapratimukhe garbhah savamarshopsamhritih.'**

These Sandhi are five - Mukha, Pratimukha, Garbha, Vimarsh and Upasanhriti.

- (1) **Mukha** - The sandhi that combines the arthaprakriti called beeja and the stage of work called beginning, in which many rasas are imagined, is called mukha sandhi.

**Mukham beejasamutpattirnanartharsasambhava.
Anganidvadaashaitasya beejarambhasamanvayat.**

That is, where beeja is produced that generate various types of purposes and rasas, that is Mukha Sandhi. This mouth sandhi consists of 12 types of organs in coordination with the beeja and beginning.

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- (2) **Pratimukh** - The union that combines the arthaprakriti called Bindu and the stage of work called Yatna i.e effort is called Pratimukh Sandhi. The plot of the seeker of the main result of the form, in which sometimes appears hidden and sometimes visible, is called Pratimukh Sandhi.

**Lakshyalakshya tayodbhedastasya pratimukham bhavet,
Bindu Prayatnugamadanganyasya Trayodash.**

That is, where the beeja of the main remedy for the result included in that mukha sandhi is published as some target and some as non-target, it is called Pratimukh sandhi. It has 13 parts due to the combination of Bindu and Yatna.

- (3) **Garbha** - The combination of Arthaprakriti called Pataka and the stage of work action called Praptyaasha results in garbha. In these, the pataka is not required everywhere, at some places it is present and at other places it is not. But the realization of the desired result is absolutely certain, the result is hidden in it, that is why it is called Garbha Sandhi.

**Garbhastu drishtanashtasya bijasyanveshanam muhuh,
Dvadeshah pataka syat syatpraptisambhavah.**

That is, where the beeja sometimes appears, sometimes gets destroyed and then is explored again and again, there is a 'garbha sandhi'. With the combination of Pratyasha and Pataka, there are 12 parts of Garbha Sandhi.

- (4) **Vimarsh** - Where there is a combination of Niyatapti and Prakri, there is Vimarsh Sandhi. But the status of Prakriti is optional. Where the solution for the result is more developed than before, but it gets hampered due to the arrival of obstacles, that is a vimarsha sandhi.

**Krodhenavamrishedyatya vyasanadva vilobhanat,
Garbhanirbhinnabeejathah sovamarsha iti smritah.**

That is, where there is discussion about getting results from anger, addiction or temptation and in which the relationship of different beejas is shown, it is called vimarsha sandhi. There are 13 parts of this sandhi.

- (5) **Nirvahna** - Where the arthaprakriti called Karya and the stage of work called Phalagam meet i.e. the purpose is completely accomplished, there is Nirvahna Sandhi.

**Bijavanto mukhadyartha viprakirna yathayatham,
Eikarthyamupaniyante yatra nirvahanam hi tat.**

That is, this is the meaning of Rupak Prabandha in which here and there in those

sandhi, novel beeja forms and epithets are seen becoming executors of the main result, that is, where the heads with beeja scattered at the same place are obtained for the main purpose of meaning, there is a nirvahana sandhi. There are 14 parts of this sandhi.

5.6 PLOT OR ITIVRITTA

Drama does not require the display of complete events. To accomplish the work, it is necessary to refine and trim them. Those incidents which do not have direct connection or relation with the accomplishment of the task, they have to be cut out and separated, but to keep the story intact, their information is definitely given. Such incidents are called 'Suchya'. The classical name of these is Arthopekshapaka which are five in number - (1) Vishkambhaka, (2) Chulika, (3) Ankasya, (4) Ankavatara and (5) Praveshaka.

- (1) **Vishkambhak** - Vishkambhak is the one who gives information about both the events that have happened in the past and the events that are yet to come in the future.

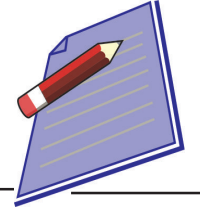
**Vritta Vartishyamananaan Kathanshananaam Nidarshakah,
Sanksheparthastu vishkambho madhyapatraprayojitah.**

There are two types of Vishkambhak: (i) Shuddha Vishkambhak (ii) Sankirna Vishkambhaka. There are three types of characters in drama - (1) Uttam - in which the king etc. speak in Sanskrit. (2) Madhyam - In which Amatya, Senapati, etc. speak in Sanskrit. (3) Low or inferior - in which Das, Chetti, etc. speak in Prakrit language.

- (i) **Shuddha Vishkambhaka** - The one which has only medium characters is Shuddha Vishkambhak.
- (ii) **Sankirna Vishkambhaka** - The one which has both medium and low characters is called sankirna Vishkambhak.

Only those things come in Vishkambhak which cannot be shown in acts of drama. It informs the stories of the past and future and connects them into one sequence. Vishkambhak is used at the beginning of the act. Mainly its indicators are middle class characters.

- (2) **Chulika** - Where information is given about the character's entry from inside the curtain, there is an arthpekshaka called 'Chulika'. 'Arntjavanikasansthaishchulikarthasya suchana' i.e. giving information about any meaning through the characters located within the Javanika is called Chulika. Just as the entry of Tapodhana Atreyi has been informed from inside the curtain



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in the beginning of the second act of Uttarramcharita, this information is called Chulika.

- (3) **Ankasya** - If at the end of any act of drama, information about something is given by the characters which marks the beginning of the next act, it is called Ankasya or Ankmukh. It is called Ankasya because the characters coming at the end of the act give information about the coming act. The character that comes at the end of a act is a act character. The place where the next act starts by taking information about the initial meaning of the unrelated preceding act is called Ankasya. For example, in the second act of Mahavircharita, Sumantra informs that Vashishtha and Vishwamitra are calling you along with Parashuram. After this information, Vashishtha, Vishwamitra and Parashuram enter sitting in the third act. This is Ankasya.
- (4) **Ankavatara** - Where the plot of the second act starts without ending the plot of the first act, there is ankavatara- Ankavatarastvankante patonksyavibhagatah. That is, where after the end of one act, another act appears integrally, it is called Ankavatara. That is, when the characters of the first act give information about something and the same characters enter the next act with the same subject matter, then it is called Ankavatara. For example, at the end of the first act of Malavikagnimitra, the clown says that only the word of Mridang will wake up both the goddesses. After this, after hearing the words of Mridanga, all the characters start the further story at the beginning of the second act. In this way, here the story of the second act has been narrated without any break from the story of the first act, hence there is a connotation called Ankaavatara.
- (5) **Praveshaka** - In Praveshaka also, information about events is given in advance, but in this the informant character is of lower class only; Like servant, maid, etc. The introduction is not used at the beginning of the play because it contains lowly characters. Like Vishkambhaka, the entry point is also indicative. Its overall characters are of lower class and speak Prakrit language.

**Tadvadevanudattoktya neechapatraproyojitah,
Praveshonkadvayantah shesharthasyopasuchakah.**

That is, the one who gives information about the past and future through one or more lowly characters in between the two acts is the 'praveshaka'. Many things are considered taboo in plays. They are not performed on the stage, they are also communicated in some way or the other, like speaking from a distance, slaughter, war, political upheaval, national upheaval, marriage, food, death, pleasure, etc. Similarly, other shameful things like sleeping, kissing on the lips, surrounding the city, bathing, applying sandalwood

etc. and excessive detail of any thing are also considered prohibited on the stage and hence they come in the category of list which are called paraveshaka.

5.7 TYPE OF PLOT FROM THE POINT OF VIEW OF NATYADHARAMA

The story has been divided into two parts considering acting and dialogue. According to acting, the story content is of two types - Vaachya and Suchya. The content of the story is also differentiated from the consideration of dialogue. From the point of view of Ntyadharama, three types of dialogue content are considered.

'Sarveshama niyatsyaiva shravyamshravyamev cha.'

That is, (1) audible to everyone - all audible, (2) audible to certain people - fixed audible, and (3) not audible to anyone - inaudible.

- (1) **Audible to Everyone** - If all the people present in the theater hear the words of a character, then it is called audible to everyone (Sarvashravya). The thing which is audible to everyone is called prakasha-'Sarvashravyam Prakasam Syat.'
- (2) **Fixed audible** - If only a certain number of people hear what the character says, then it is called fixed audible. There are two types of fixed audible: (i) Janantika, (ii) Apavarita.

Dvidhanynnatyadharmakhyam janantmapavaritam.

- (i) **Janantika- fixed audible** - At the time of conversation, conversing with some of the many people in the form of a triplet of hands is janantika.

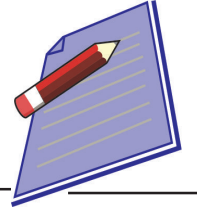
Tripatakarenanyanpavaryantara katham.

Anyonyamantranam Yatsyajjanante Tajjanantikam

That is, when a person who does not want to tell anything, holds all the fingers of his hand in the form of a tripataka and talks to another person, it is called Janantika.

- (ii) **Apavarita** - fixed audible - While talking, a secret thing is said to another person by turning the face away, it is called Apavarita. 'Rahasyam Kathyatenyasyaparavritttyapavaritam i.e. talking about secrets to another person while turning face away is apavarita.
- (3) **Inaudible** - If only the person speaking hears what he said and other people do not hear it or are not entitled to hear it, then it is called inaudible.

'Ashravyam Swagatam Matam.' That is, what is inaudible is called self-utterance.



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*Notes***INTEXT QUESTIONS 5.2**

1. Which among the following is sanubandh plot?
 - a) Pataka
 - b) Anka
 - c) Prakari
 - d) Adhikarika
2. How many arthopekshakas are there?
 - a) 7
 - b) 6
 - c) 5
 - d) 8
3. How many types of plot according to natyadharma?
 - a) 7
 - b) 6
 - c) 3
 - d) 8
4. Which among the following is not the type of sandhi?
 - a) Mukha
 - b) Pratimukh
 - c) Upsanhriti
 - d) Yatna
5. Which among the following is not stage of work?
 - a) Niyatapti
 - b) Phalagama
 - c) Arambha
 - d) Prakari

6. How many types of prasangika plot?
 - a) 2
 - b) 3
 - c) 8
 - d) 5
7. How many types of fix audible?
 - a) 2
 - b) 3
 - c) 8
 - d) 5



WHAT HAVE YOU LEARNT

- Dear students, in this way you learned in this lesson that how many types of content of drama are there and what is the nature of the content? All these topics have been explained in this lesson with examples.
- In this way, many differences in the content of the drama have been described in many ways, in which the division of the content in terms of visual and audio has also been presented.
- In order to describe the types of subject matter, five Arthaprakriti, five Karyavastha and five Sandhyangas have also been described, which are related to the actual subject matter and become the essential material of the drama.
- These same subjects have been used in plays like Abhijnana Shakuntalam etc. written by the great poet Kalidas. All Sanskrit playwrights have used these types of stories in their famous allegories. By studying this unit, students understand the content of the drama, which is a very important part of the drama.



TERMINAL EXERCISE

1. Write about the plot and describe the types of plot in detail.
2. How many arthprakritis? Describe in detail.
3. Write a note on stages of work?



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ANSWERS TO INTEXT QUESTIONS

5.1

1. (c)
2. (a)
3. (b)
4. Sandhi means joint. No object is without joints. In which there are five sandhis (treaties). Antaraikarthasambandhah sandhirekanavye sati. These Sandhi are five - Mukha, Pratimukha, Garbha, Vimarsh and Upasanhriti. Mukha - The sandhi that combines the arthaprakriti called beeja and the stage of work called beginning, in which many rasas are imagined, is called mukha sandhi. Pratimukh - The union that combines the arthaprakriti called Bindu and the stage of work called Yatna i.e effort is called Pratimukh Sandhi. The plot of the seeker of the main result of the form, in which sometimes appears hidden and sometimes visible, is called Pratimukh Sandhi. Garbha - The combination of Arthaprakriti called Pataka and the stage of work action called Praptyaasha results in garbha. Vimarsh - Where there is a combination of Niyatapti and Prakri, there is Vimarsh Sandhi. Nirvahna - Where the arthaprakriti called Karya and the stage of work called Phalagam meet i.e. the purpose is completely accomplished, there is Nirvahna Sandhi.

5.2

1. (a)
2. (c)
3. (c)
4. (d)
5. (d)
6. (a)
7. (a)

6

CHARACTER PLANNING

*Notes*

Dear learner, in the previous lesson we learned about the theme of the story. Proper planning and proper use of the characters of hero, heroine and other characters in the drama makes the play attractive. It is important to know the concept of main characters of drama, differences between hero and heroine and to know in detail about other characters. Finally, in this lesson we will learn in detail about character planning in drama.



LEARNING OUTCOMES

After studying this lesson, you-

- know the concept of character planning in drama;
- understand the differences between hero and heroine in drama.
- know about other supporting characters in drama.

6.1 CONCEPT OF CHARACTER PLANNING

The playwright has to keep many things in mind while planning about characters. He provides a solid foundation for real character development through his imagination. Characters should have believable character, which develop as the character grows.

A playwright gives such form to an imaginary character through his imagination that the audience considers that imaginary character to be real and gets connected to it and is able to enjoy the rasa.

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Development of the character is not much different from that of the real character as the characters in the story move through real situations. In this way, even a fictional story in the play begins to seem real to the audience. Therefore, it is important that at the time of character planning and character development, we should give them a fictional form with the same depth and finesse as real life. In this way we can say that 'character development is the process of creating fictional characters with depth and complexity similar to real humans.'

In building a character, the external expression of character must flow from the inner life of that character. Even the character's own memories, beliefs, prejudices, manner of speaking, dress and mannerisms (gestures, facial expressions, etc.) and other actions must be experienced and portrayed by the actor while acting in that form. While creating a character, special care should be taken as to how capable the actor will be in portraying the character when it is presented. In short, a character should be created which can attract the audience, can arouse interest in the mind of the audience during the performance of the play and can make them feel joy.

6.2 HERO- TYPES AND QUALITIES

The word Nayaka is derived from the root 'ni', which means 'carrying'. He takes the dramatic story to its conclusion, hence he is called 'hero' or 'Neta'. The neta is the second distinguishing element of the rupaka. Here, the term 'neta' does not only include the hero but also all the characters like hero, heroine, wit, chet, chetty etc. In this way, in the rupaka, the term 'neta' generally includes all the characters like hero etc.

6.2.1 Types of Hero

1. On the basis of human nature, four types of heroes have been described - Lalita, Shant, Udatra and Uddhata. All heroes have patience (Dheera). This is the reason why the word 'Dheera' is associated with all the distinctions of the hero. On the basis of human nature, four types of heroes have been described - Dheeralalit, Dheeraprashant, Dheerodatta and Dheeroddhat.

Dheeralalita - This type of hero is carefree, artistic, happy and soft. In Sanskrit plays it is mainly the king. Who wants to achieve the happiness of his beloved by removing the obstacles created by his queen's natural jealousy. The hero of the play is Dheeralalit. Udayan, the hero of Ratnavali drama, falls in this category.

Dheeraprasanta - Along with the qualities of Dheeralalit Nayak, Dheeraprashant Nayak is selfless, kind, polite and just. The hero of the episode

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generally falls into this category. The hero of Mrichchakatika is Charudatta and the hero of Malati Madhav is Madhav Dhirprashant hero.

Dheerodatta Dheerodatta hero is a Mahasattva, very serious, unbroken, forgiving, stable, ego-less and steadfast. The heroes of drama are usually Dheerodatta. Jimutavahana, the hero of Nagananda drama, falls in this category.

Dheeroddhata - This type of hero is full of greed and jealousy, elusive, disguised, arrogant, fickle, fierce and greedy. Parashuram is the courageous hero in Mahavircharita.

2. Types of hero from the point of view of shringara- There are four types of shringara heroes on the basis of kamavritti - Dakshina, Shatha, Dhrishta and Anukula.

Dakshina: The hero who has equal love affairs with many heroines is called 'dakshina' hero. Even after falling in love with the second heroine, he is not indifferent to the first heroine. Like- Vatsaraj Udayan. According to Dhananjay, the one who has heartfelt love with the main heroine is called 'Dakshina' hero.

Shatha - The hero who is secretly infatuated with the younger heroine while deceiving the elder heroine is called 'Shatha'. Like - Pururava.

Dhrishta - The one who does not feel shy in going in front of Jyeshtha heroine boldly even after showing signs of sambhoga with another heroine, is called 'Dhrishta' hero.

Anukul- A hero who is obsessed with a heroine is called a 'anukula' hero. Like - Ram, Nala. In this way, among the four types of heroes like Dheerodatta etc. mentioned above, each of them can have four types like Dakshina etc. Thus there were altogether sixteen types of heroes. These sixteen types of heroes are of total forty-eight ($16 \times 3 = 48$) types, three types each on the basis of human nature, divided into good, medium and low. Again there are three types of these - Divya, Adivya and Divyadivya. Thus, there are a total of one hundred and forty-four ($48 \times 3 = 144$) types.

6.2.2 Other Types of Hero

Rupagoswami and Shingbhupal have mentioned three other types of hero from the objective point of view - Pati, Upapati and Vaishika. According to social customs, the one who is formally married to the heroine is called 'pati'. The one who, motivated by lust, establishes marital relations with a woman other than his wife and meets her at the

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indicated place, is called 'Upapati'. The Vaishika hero is handsome Priyadarshan, scholar, noble, intelligent, well-spoken, auspicious, skillful in dressing up, fond of art, skilled in rati therapy and interesting. He is called 'Vaishik' because he is conversant in art and skilled in veshyopachara. Apart from these, four more types of heroes have been described - Dharmaveera, Yuddhveera, Dayaveera and Danveera.

Qualities of Hero: According to Acharya Dhananjay, a hero should be humble, sweet, sacrificial, clever, well-spoken, keeping people happy, having a pure heart, eloquent, noble, stable, young and having intelligence, enthusiasm, memory, honor and art. One should be skillfully coordinated and determined, brilliant, brave, scholarly and religious (Dasarupaka, 2.1-2).

6.2.3 Sattvika Qualities of The Hero

Eight specific sattvika qualities of the hero have been mentioned - beauty, luxury, sweetness, stability, seriousness, sharpness, fineness and generosity.

**Shobha vilaso madhuryam stheyam gambhiryameva cha,
Lalitaudaryatejansi satvabhedastu paurusha.**

- (1) Beauty - Bravery, efficiency, hatred towards the lowly and competition towards the high (best) is 'beauty'.
- (2) Vilas - 'Vilas' is the combination of patient gaze, patient pace and smiling words.
- (3) Sweetness - Not getting upset even when the reasons for irritation arise is called 'sweetness'.
- (4) Seriousness - Not getting any distortion reflected on the figure due to emotions like joy, grief, fear etc. is called 'seriousness'.
- (5) Stability - Not getting distracted despite many obstacles is called 'Stability'.
- (6) Sharpness - Not tolerating insults, taunts etc. even in danger of life is called 'sharpness'.
- (7) Fineness - Speech, attire and efforts of sweet adornment are called 'fineness'.
- (8) Generosity- Being ready to sacrifice one's life for charity, charity and one's beloved word is 'generosity'.

6.2.4 Other Types of Hero's Assistant Hero

Sub-hero- The sub-hero is as revered as the hero and has few qualities compared to the hero. He is the hero of Pataka and Prakri, hence he is also called 'Patakanayak'.

Patakanayak is also called 'Pithmarda', because he pats the back of the hero. Helps the hero in achieving his goal through his service and help. He is clever, intelligent and a devotee of the hero. According to Vishwanath, he is somewhat less than a hero. Like in Ramkatha, Sugriva is the sub-hero with temperament, but in the dramas dependent on qualities.

Persuader (Anunayaka) - Persuader is junior to the hero and contributes to the hero's work and business and has some of the same qualities as the hero. It has no purpose of its own, it helps the hero in achieving his goals.

Anti-hero - The one who provides resistance to the hero in achieving his goal, is the opponent of the hero. He is stubborn, proud, greedy, stubborn, sinful and addicted. For example, in plays based on the story of Ram, Ravana is called the anti-hero. The antihero is the enemy of the hero. He is the protagonist's opponent and rival.

Jester - Jester is a companion and friend of the king. He is humorous in his attire and behaviour. He is of distorted shape, Vamana, Dantur, Kubja, Khalwat and Pingalaksha.

**Vamano danturah kubjo dvijanmana vikritanana,
Khalitah pinglakshashcha sa vijneyo vidushakah. (Natyashastra)**

He is greedy, a food lover and a lover of food. According to Vishwanath, who is his intimate companion and is always with him, the clown is adept in the art of make-up and is a destroyer of respectable heroines. He is named after some flower or spring etc. He makes people laugh with his distorted body parts, dress and speech and is prone to quarrels. Acharyas like Bharat, Sharadatanaya etc. have divided clowns into four categories - Lingi, dvija, rajajeevi, shishya.

Wit - Wit is the servant of the hero and a devotee of his master. He is adept in one of the arts like dance and singing. According to Sharadatanay, wit should be proficient in one knowledge and proficient in Kamatantra. According to Natyashastra, wit is intelligent, skilled in veshyopachara, sweet-spoken, poet and clever person. According to Vishwanath, a person who squanders his wealth in materialistic pleasures is cunning and skilled in art. Wit is considered an essential element in Bhana.

**Veshyopacharakushalh madhuro dakshinah kavih,
Uhapohakshamo vagmi chaturashcha wito bhavet. (Natyashastra)**

Chet - According to Bharata, Chet is quarrelsome, multilingual, deformed, smelly, expert in valid and invalid. He is the hero's assistant.



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**Kalahapriyo bahukatho virupo gandhasevakah,
Manyamanyavisheshajdashcheto hayevamvidhah smaritah.
(Sahityadarpana)**

Shakar - Shakar was the brother-in-law of the king, who is called Rashtriya (Rajshyalastu Rashtriya). According to Bharat, a person wears bright clothes, gets angry without any reason and becomes happy quickly, speaks Magadha language, has many vices and is of low nature.

**Ujjvalvastrabharanah kruddhtyanimittatah prasidati cha,
Adhamo magadhibhashi bhavati shakaro bahuvikarah.**

According to Vishwanath, he was said to be born in a lowly family, blind, arrogant, stupid, rude, with many vices, and the brother of the unmarried wife of a corrupt king.

**Madamurkhatabhimani dushkritaishvaryasanyukth,
Soyamanudha bhrta rajnah shyalah shakara ityukta. (Sahityadarpana)**

He spoke Shakari language, that is why he was called Shakari - shakarabhashaprayatvat shakaro rashtriyah smritah. Complete development of shakara is visible in Mrichchakatika. Mention of shakara is also found in Abhijnana Shakuntal, but after that the absence of shakara is visible in Sanskrit plays.

Kanchuki- The one who entered the king's inner chamber, skilled in all tasks, coordinated with many qualities, an old Brahmin was called 'Kanchuki'. He used to wear a long kurta and hold a veta in his hand. Because of wearing a long kurta (Kanchuk), he was called 'Kanchuki'.

**Antahpuracharo vridhho vipro gunagananvitah,
Sarvakaryarthakushalah kanchukityabhidhiyate. (Sahityadarpana)**

According to Matriguptacharya, Kanchuki was an old servant who entered the queens palace of the king without any interference. He was skilled in knowledge and science, truthful and tactful, free from sexual defects. Kanchuki was a well-wisher and devoted servant of the king.

**Ye nityam satvasampanah kamadoshavivarjitah,
Jananavijananakushalah kanchukiyastu te smritah. (Matrigupata)**

Pratihari - The maid who lives near the king and gives information about royal related works like Sandhi Vighraha etc. is called 'Pratihari'.

Messenger - Messenger also has an important place among the king's assistants. A messenger should be endowed with many qualities. Vishwanath has described three types of messengers - Nishrishtartha, Mitartha and Sandeshaharak. The one who has complete authority to work on a special occasion and who solves all the questions himself after knowing the feelings of both, is called 'Nishrishtarth' messenger. The one who has the authority to do limited work is called 'Mitarth' messenger and the one who only delivers the message is called 'Sandeshaharak' messenger.

Apart from this, Vaman, Shandha, Kirat, Mlechchha, Abhir are also helpful. Apart from the helpers of the hero, there are also economic helpers, punishment helpers, soft helpers and religious helpers. The financial assistants of the hero are ministers. Dandashayaks include Amatya, Pradvivak, Mitra, Kumar, Atvik, Samant etc. Ritvik, priest, ascetic etc. are counted among the religious assistants.



Notes

6.3 HEROINE -GENERAL QUALITIES AND DIFFERENT TYPES BASED ON KAMAVASTHA

Heroine is the lifeblood of drama, in which the touching and sweet rasas of life keeps flowing. The heroine has the above mentioned general qualities of the hero.

6.3.1 Types of Heroine Based on General Qualities

On the basis of general qualities, heroines are of three types - Swakiya, Parakiya and Samana.

Swakiya- Swakiya heroine is full of virtues like modesty, aarjava (simplicity) etc., loving towards her husband, skilled in behaviour, skilled in household work, a married woman who is faithful to her husband. Swakiya heroines are also of three types - Mugdha, Madhya and Pragalbha. In these, the infatuated heroine is budding, young in lust, shy, shy away from beauty, and soft even in love and anger. The middle heroine is full of youth and lust, adept in sambhoga and tolerates sambhoga till the end. The promiscuous heroine is sexually aroused by the onset of youth, fully acquainted with the skills of beauty, shameless in her sambhoga, almost unconscious during sambhoga with her husband and has developed expressions. There are two types of Swakiya, 'Mugdha' and 'Pragalbha'. There are three types each based on the personality of the heroine - Dheera, Adhira and Dheeradheera. Among these, the one who expresses anger with sarcastic words is called 'Dheera', the one who tortures her beloved with harsh words is called 'Adheera' and the heroine who expresses her anger through crying is called 'Dheeradheera'. These six types of Madhya and Pragalbha Nayika also have two types 'Jyestha' and 'Kanishtha'. Thus 'Mudhya' And 'Pragalbha' heroines

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are of twelve types and 'Mugdha' heroines are of one type. In this way, there are a total of thirteen types of heroine.

Parakiya - Parakiya heroine is not the hero's own married wife. She can be a married girl or an unmarried girl. In this way, there are two types of Parakiya heroine - Parodha and Anudha. Parodha heroine is the married wife of someone else. Even after being married, she desires to have rati with another man and is shameless. The unique heroine is an unmarried girl and is young and shy. She is called Parakiya because she is dependent on her parents. She showed love for the rich in arts like skill, music etc.

Samanya - Samanya heroines are skilled in rati, intelligent and cunning courtesans. And she loves only until her money runs out. When the money runs out, she gets thrown out by her servants or her mother. There are two types of common heroines - Rakta and Virkta. But Rudrat has described the place of Anurakta (Ganika) as better than Kulangana and Parakiya in terms of adornment rasa rather than Virakta Nayika. That is why Anurakta is depicted as a heroine in dramas. Due to being emotionless and detached, she cannot be a heroine in drama etc. Thus, the samanya heroine is of only one type. Thus, on the basis of general qualities, there are 13 types of heroine (Sweeya), two types of Parakiya and one type of Samanya, a total of sixteen types ($13+2+1=16$).

6.3.2 Types of Heroine Based on Kamavastha

All these heroines are of eight types according to rati stage - Swadhinpatika, Vasakasajja, Virhotkanthita, Khandita, Kalahantarita, Vipralabdha, Proshitpriya and Abhisarika.

- (1) **Swadhinpatika** - The one whose husband, attracted by her love, always stays with her and remains under her control, is called 'Swadhinpatika' heroine.
- (2) **Vasakasajjika** - The heroine who waits for the meeting of her beloved in her well-furnished mansion, dressed up in costumes, is called 'Vasakasajjika'.
- (3) **Virhotkanthita** - Despite being eager to meet her beloved, due to God's curse could not meet her husband, she eagerly waited for him, she is called 'Virahotkanthita' heroine.
- (4) **Khandita** - Whose lover is suffering from the pain of separation because he cannot go to her at the appointed time due to being engrossed in the love affair of another woman, she is called 'Khandita' heroine. According to Dhananjay and Vishwanath, the heroine who gets tainted with jealousy after seeing the marks of nails, teeth etc. of another lover on the body of the hero is called 'Khandita' heroine.

- (5) **Kalahantarita**-The heroine who angrily rejects her lover when she is courting him and then herself repents, is called 'Kaalhantarita'. According to Bharat, the heroine whose husband does not return when her beloved goes abroad due to jealousy or discord is called 'Kalhantarita'.
- (6) **Vipralabdha** - The one whose lover himself does not come to meet her at the indicated place even after giving her the time to meet her, is called 'Vipralabdha' heroine.
- (7) **Proshitpriya or Proshitbhartrika** - The heroine whose husband has gone abroad for some work is called 'Proshitpriya'.
- (8) **Abhisarika** - The heroine who, being tormented by lust, herself comes to her lover hero or calls him to herself, is called 'Abhisarika'.

In this way the above mentioned sixteen heroines are divided into eight stages, thus total 128 ($16 \times 8 = 128$). There are one hundred and twenty eight types. Again, these also have three types - good, medium and low. Thus, there were a total of three hundred and eighty-four ($128 \times 3 = 384$) types of heroines. Acharyas like Dhananjay, Sharda-Vishwanath, Rudrata etc. have also considered three hundred and eighty-four types of heroines.

Heroine's assistants - There are some assistants who join the heroines with the hero. Dutt, Dasi, Sakhi, Padosin, Shilpini, Sanyasini, Chetti, Dai, Kathini, Karu, Viprashnika etc. are the helpers of the heroine, who help the heroine in meeting the hero.



INTEXT QUESTIONS 6.1

1. How many types of hero in drama based on human nature?
 - a) 2
 - b) 5
 - c) 3
 - d) 4
2. Which one is not the types of hero?
 - a) Deerakalita
 - b) Deerodatta



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- c) Sviya
- d) Deeraprashanta
- 3. Hero of mrichchhakatiaka is of which type?
 - a) Dheerlalita
 - b) Deerodatta
 - c) Deeroddhta
 - d) Deeraprashant
- 4. How many types of hero according to shringara?
 - a) 7
 - b) 4
 - c) 5
 - d) 8
- 5. Which one is the type of hero according to shringara?
 - a) Deeralalita
 - b) Deerodatta
 - c) Deeroddhata
 - d) Shath
- 6. Who one is friend of king?
 - a) Shakara
 - b) Cheta
 - c) Wit
 - d) Vidushaka
- 7. How many total types of hero?
 - a) 124
 - b) 144

- c) 132
d) 140
8. How many types of messenger according to Vishvanataha?
- a) 5
b) 8
c) 3
d) 2
9. How many types of heroine based on general qualities?
- a) 2
b) 3
c) 8
d) 5
10. How many types of svakiya heroine?
- a) 2
b) 3
c) 8
d) 5



Notes



WHAT HAVE YOU LEARNT

- Dear students, in this lesson we learned about the vital parts of the drama, the introduction of the characters.
- In the introduction of the characters, we found that the hero and the heroine are the main characters in the drama and the other characters are directly or indirectly supportive of the hero or heroine. Sanskrit poets have also accepted that the hero and heroine are the main characters.

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- We learned about the hero's Dheerodatta etc. and other appropriate distinctions. Similarly, in this lesson we got the knowledge about the differences between heroine, Swakya and Parakiya etc.
- you knew about the nature of these characters in plays and rupakas of Sanskrit and other languages.



TERMINAL EXERCISE

1. How many types of heroes? Write their qualities also.
2. Discuss about the other hero's assistant characters?
3. Write the types of heroines based on general qualities?
4. Write the types of heroines based on kamavastha.



ANSWERS TO INTEXT QUESTIONS

6.1

1. (d)
2. (c)
3. (a)
4. (b)
5. (d)
6. (d)
7. (b)
8. (c)
9. (b)
10. (b)

7

AN INTRODUCTION TO ENACTMENT



Notes

INTRODUCTION TO ENACTMENT

Dear student, in the previous lesson we have learned about character planning in drama. In this lesson we will understand the general introduction to enactment and types of enactment. Among the four essential elements of drama, enactment is an integral part of drama. Natya is Lokvrittanukaran i.e. imitation of the feelings of the three worlds.



LEARNING OUTCOMES

After studying this lesson, you-

- know the detailed introduction to enactment;
- know the different types of enactment-Chaturvidhabhinaya; and
- know the changes in the field of enactment in modern plays.

7.1 ENACTMENT

Out of the divisions of poetry called visual and audible, Acharyas have called the poetry capable of enactment i.e. abhinaya poetry as visual poetry - Drishyam Tatrabhineyam. Words like Natya or Abhinaya, Roop, Roopkadi are also discussed as synonyms for drishya. Acharyas are of the opinion that the various words used here for the same word 'Drishya' are acceptable due to different reasons. Pravrittinimitta means - the reason for which a word is used in some sense. Here there is no difference

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in the meaning of the words, but the purpose of using the words may be different, such as in enactment or visual poetry, imitation of the exalted state of the hero is drama (avasthanukritimatayam), form being visible (rupam drishyatyochoyate), is rupa. Due to the aropa, is rupaka (rupakam tatsamaropat, tadruparopattu roopakam) etc. from the point of view of intention, these words which are used as synonyms, are synonymous.

When we consider the element of 'Abhinaya', our eyes first go to the statement of Natayashastra where four essential elements have been discussed for the composition of Natayaveda which is considered as Panchamveda. Those four elements are - Pathya, Geet, Abhinaya and Rasa. According to Acharya Bharat, Brahma has accepted the above mentioned four elements from the four Vedas. He took the text from Rigveda, the song from Samaveda, the enactment from Yajurveda and the rasas from Atharvaveda-

**Jagrah Pathadmrigvedatgeetameva cha,
Yajurvedabhinyan Rasantharvanadapi.**

The text (pathya) has the implication of a dialogue consisting of a plan for tone, alankara etc. Among the types of enactment, vachika enactment is related to Pathya only, yet due to it being the most prominent in Natyatattva, it has been described separately here and it has been considered as the body of Nataya. Angika, Aharya and Satvika Abhinaya etc. express the meaning of speech. In the songs taken from Samaveda, notes predominate, that is, notes are the form of the song. The song is the upranjaka of the pathya. Rasasvadan happens only through song. Bharat has called the song the bed of drama. Drama experiment is successful with the use of songs and instruments. Drama is realized through enactment. In enactment, characters and direction are meaningful. Abhinaya is believed to be derived from Yajurveda. The physical activities taking place in the Yagyapradhaan Yajurveda can be considered as a form of Angaika enactment. Similarly, during the performance of Yajna, adopting special costumes etc. can be considered as a form of Aharaya Abhinaya. The mind has to be absorbed in the Yajna Kriya. It is only from the absorbed mind that Sattva emerges, which leads to the acceptance of Sattvika Abhinaya. During the chanting of mantras, recitation and songs are also required which is considered as vachika enactment.

In Atharvaveda, peaceful, nourishing, killing, mohan, uchchatnadi etc. deeds have been mentioned. Here, like a nata, Ritvija of Atharvaveda performs Shantikadi Karma for the peace and well-being of the people and Grahanadi Karma to kill the enemy. Here the subjects and enemies are the feelings of alambhana vibhava, the feelings of prasada and sadness are Anubhava, the feelings of dhriti and pramoda are vyabhichari feelings.

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Mainly when there is a combination of all these, there is a rasasvadan experience in the form of vibhava. It is from this point of view that the rasagrahana from Atharvaveda has been explained here. Rasa is in the form of joy. Listening to songs and watching drama gives supernatural joy, which is greater than Brahmananda. Through the use of drama, one tastes the unique, indescribable joy of the social diversity expressed through the content of expression, which is the real goal. Here Pathaya, Geeta, Abhinay and Rasa are the three seeker elements and the last Rasa is ultimate goal, which is the most important element and which permeates the theater and creates joy in the audience.

Drama is full of different types of emotions and directs different types of emotions. This drama is a refuge for the actions of good, middle and low class people; a giver of beneficial advice and a giver of patience, play and pleasures; a giver of advice to all in all rasas, all feelings, all actions and activities; a giver of advice to the sad, the tired, the bereaved. It is the one who gives rest to the people and ascetics, who provides religion, fame and life, who imagines the stories of Vedas, knowledge and history and who creates humor in the people. Under drama, the playwright or actor acts according to the people. The happiness-sorrow nature of the people is called Natya consisting of angika, vachika, aharya, satvuka. According to the folk tradition, artistic and emotional performance through mind, body parts, speech, costumes etc. awakens the aesthetic feeling or Rasatva in the heart of the sahrityal, spectator, observer or sympathizer, which along with the dance, takes the sympathizer to the region of Rasa, where he gets immersed in supernatural joy. The main carrier of the journey to the state of Rasa is the enactment principle displayed through Nata or Abhinaya. According to Bharat, the act in which the meaning of the entire sentence is carried and the rasa is made in one's heart, is Nataya. Here, taking the help of ancient chronicles based on enactment, dance instills a positive emotion in the hearts of the audience. In this way, the dance based on emotion is nritya, the dance without emotion is Nritta and the dance based on Rasa which is based on four modes of enactment is Natya. It is clear from the above discussion that drama is enactment, enactment is drama and drama is rasa.

'Abhiniyate hridgatkrodhadibhava prakashyateneti abhinayah' that is, by which the heart's anger is revealed or displayed, that is Abhinay- On the basis of this etymology, in the dictionaries, the word Abhinay is formed by prefixing 'Abhi' with the root 'Ni-Prapane' and adding 'Ach' suffix to it, which is Meaning: playing drama, body language, dramatic performance etc. Abhi Abhimukhe Nayati Iti Abhinayah, that is, taking the drama experiment in front of the society is enactment. Abhiniyate Iti Abhinayah, that is, conveying the dramatic action to the audience in an interactive manner is enactment. While explaining the word abhinaya, dramatist Acharya Bharat also says that the word

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abhinaya is completed by adding the suffix 'ach' to the formula 'erch' from the root 'ni-prapane' derived from the prefix abhi, which means abhi-mukhyanan, i.e. the meaning of the drama experiment should be understood by the observers or sahritya to take one towards or in front of or to display it in front of the audience is enactment -

**Abhipoorvastu niy dhaturabhimukhyarthnirnae,
Yasmatpadarthannyati tasmadbhinayah amritah.**

It is only through enactment that the content of the drama is presented to the audience. It is only through the use of enactment that various meanings are reflected in the hearts of the sahritya. Abhinaya is called Abhinaya because various meanings of drama are imparted in the hearts of the sahritya through the use of enactment consisting of shakhas, organs and appendages-

**Vibhavayati yasmachcha nanarthan hi prayogatah,
Shakhangaopangasanyuktstasmadbhinaya.**

In this way, the act which is displayed on the stage with visuals is enactment. The meaning is that the actor displays the activities, costumes, various gestures and expressions of the enactment Ramadi on the stage through enactment, with restraint he combines Kaku, Yeti etc. at the appropriate place and performs the dialog in the appropriate manner, according to the characters and the times, coordinates costumes and decorations, reveals the mental expressions of the particular characters through enactment.

Dramaturgist Ramchandra-Gunchandra, while clarifying the etymological meaning of Abhinay, says that the meaning of Abhinaya through which it is conveyed to the society through abhi-mukhya, i.e. through interviewing, is abhinaya.

The theatrical experiment specified in Dasharupaka is Natyabhinaya only. According to Dhananjya, the drama is an imitation of the situations of the deerodatta hero-heroines depicted in story. Through the four types of enactment, in Vachikadi, the actor or dancer attains unity with Ramadi Anukarya. Being the subject of visual knowledge, it is called enactment form of drama. Drama or enactment is also called rupaka.

Literary philosopher Acharya Vishwanath has called the imitation of stage sequence as enactment.

Here the actor or Natadi imitates the states of Abhineya Ramyudhishthiradhi through mind, speech and body etc. Therefore, imitation of Ramyudhishthira's enactment by Natadi or actor is enactment-

Tatra drishyam kavyam nate Ramadishwarooparopadrupakamityuchyate.

Acharya believes that in enactment or visual poetry, due to the imitation of the form of Ramadi i.e. enactment of hero by Natadi or visual or enactment, poetry is also called rupaka-

'Tadruparopattu Rupkam'

It is clear from the above discussion that some Acharyas have called only enactment according to the situation, while there are also Acharyas who consider it as non-professional. Some take its practical meaning and some take its spiritual meaning. Apart from Abhinavagupta and Natyadarpankar, most of the dramatists have taken its practical meaning. Acharya Dhananjay and Acharya Vishwanath take its practical form only. In the view of these Acharyas, what is a role model from the sahritya and observer point of view is actable and dramatic for the actor and, is a rupaka in the view of the creator. In this way, scene or form or rupaka or drama or enactment are words with one meaning and there are variations in these various synonyms.

The discussion of drama related to Bharat including Abhinavagupta and Ramchandra-Gunchandra is relatively extensive. According to Abhinavagupta, drama is neither an imitation nor an experience, but an imitation of the feelings of all the worlds. Imitation is different from anukirtana. Imitation is of Pratyaksha and Anukirtana is of Vibhavadvishishtha. Imitation is related to perception and through anukirtana, a simplified form is acquired. When it is in a generalized form, the social gets identified with the anukirtan in the form of Nata and due to this identification, the feeling of rasa is felt. Even though there is a real difference between imitation and anukirtana, the use of imitation is still seen. Writer of natyadarpana say that imitation of speech etc.- this is Ram's statement- happens because of this kind of determination, and not in its actual form. The reason is that neither Nata nor the observers have seen Anukarya Ramadi themselves. The imitator nata cannot be able to imitate the Anukarya Ramadi without seeing. Even the observer cannot consider the imitator as a ramadi without seeing. Therefore, after reading the character of Ram etc. written by the poet, nata decides that 'I am imitating him at this time' and considering it to be what he saw himself through a lot of practice. Because of this perseverance his business is called imitation. In fact, he does not imitate Ram's behaviour but only his public behaviour. The spectator is also forced to understand the Ramadi words and symbols about the dance and listen to the very beautiful music etc. Here there is a difference of form, place and time. Therefore, even if there is no Ramadi form of that type, by covering up the form of the dance through Vaachikadi acts, one can decide on Ram in the plays made in that type



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of Ramadi form. That's why in that kind of happy and sad state of Ramadi, one becomes absorbed in that situations.

Bharata, however, talks about the true form in Natya. But they accept the fact that in enactment, the limitations related to space and time are such that it is not possible to display the true form of every thing. Natyacharyas have mentioned that along with adopting the physical attire of the actor, he also assimilates the personality of the actor and gives up his individuality. Writer of Abhinavbharati believes that just as the complete, pure, conscious and light-like soul, despite being immortal and independent, abandons its original nature and establishes complete identity with the body it is wearing by adopting the completely compatible nature of it, in the same way, Nata too Abandoning the self, Ramadi establishes complete identification with the actor. In this context, he also mentions that even at the time of establishing complete identification with the actor, it is not possible for the actor to completely abandon his personality. Due to the physical and mental changes of the actor, the social or audience accepts him as Ramadi Abhinaya and not just as a dramatist. Just as the soul remains unattached in the background of the body even while using the edible things, in the same way the nata also considers himself as an nata despite being in the background of the actor, the society considers him to be Ram, only then there is a feeling of rasa in the sahritya. Abhinavagupta says that in drama, the nata does not leave his form even after establishing identity with Ramadi and the sahritya considers that nata to be Ram. Only then there is feeling. In fact, enactment is a spiritual practice, which requires complete concentration and restraint of body, mind, speech, hands, feet, vision etc. Therefore, during enactment, it is expected that all the elements like body, mind, speech, vision, hands, legs etc. are controlled and used as per the emotions. In enactment, mutual cooperation of all the above elements is expected.

7.2.1 Types of Enactment

Almost all the dramatists have discussed four types of enactment, they are- Angika, Vachika, Aharya and Sattvika. Acharya Bharat mainly accepts these four types of enactment-

**Angiko vachikashchaiva hyarayah satvikastatha,
Jneyatvabhinayo viprah chaturdha parikalpatah.**

Apart from the above four types, Bharata also discuss two other types of enactment, they are - samanya enactment and chitra enactment. It has been said about Samanaabhinay- Samanaabhinayo nama jneyo vagangasattvajah. That is, being the subject of enactment, it is also common in Abhinayas, which includes all the four

Abhinayas like Aangikadi. Similarly, it has been said about Chitra Abhinaya that the symbolic enactment of natural objects and situations like evening, sun, moon, forest, park, river, mountain etc. through various postures of physical activity is Chitra Abhinaya-

**Angadyabhinayasyaiva yo visheshah kwachit kvachit,
Anukta uchayate chitrah sa chitabhinayasmritah.**

Apart from Acharya Bharat, who had a practical approach towards theatre, the subsequent dramatists have not given separate recognition to the enactment called samanya and chitra. But all the dramatists have given approval to the four acts like Aangika etc. From this point of view, four types of enactment are universally acceptable. They are- Angika, Vachika, Aharya and Sattvika. These four types are discussed in the texts like Abhinayadarpana etc.

Angiko vachikastadwatdaharyah parah- Abhinayadarpana

Writer of Sahityadarpana also say-

**Bhavedabhinayovasthanukarah sa chaturvidhah
Angiko vachikashchauvamaharyah satvikastatha.**

Writer of Abhinayadarpana says that the four Abhinayas of Angikadi are the four forms of Nataraja Shiva, whose presiding deity is Shiva himself. Acharya says that this is the physical performance of the omnipresent universal Shiva, the entire speech is the verbal performance of this Shiva, the sky adorned with moon and stars etc. is the physical performance of Shiva and Shiva himself is adorned in the form of Satvika performance-

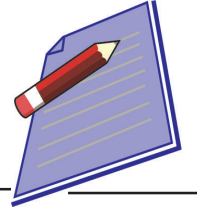
**Angikam Bhuvanam Yasya Vachikam Sarvavamayam.
Aharyam Chandrataradi Tam Numah Satvikam Shivam.**

Angika, Vachika, Aharya and Satvika- the discussion of these fourfold acts is as follows respectively-

detailed analysis of enactment.

1. Angika Enactment

Among the four types of enactment discussed by the dramatists, the first one is Angika enactment- **Angena angachalanena nivritam, angina nivritam vikshepadih angenishpannabhavavyanjaka vikshepadih angina kritam angikam.** The word angika is formed by adding the suffix than to the word



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anga, which generally means- the enactment performed by various parts of the body. Here the Nata, through the various parts, appendages and sub-appendages of his body, displays the various acts of Ramadi Anukarya in front of the audience. Writer of Abhinayadarpana also says that the enactment done through these three means- Anga, Upang and Pratyang is Angika Abhinaya-

Tatrangikohangapratyangopangastredha prakashatah.

It is also discussed in Natyadarpana that visualizing the actions through body parts and appendages is Angika enactment-

Karmaohngairupangeshcha sakshad bhavanamangikah.

While explaining the etymology of the word 'Aangika', Writer of Natyadarpana say that the angas are the reason of enactment, that is called 'Aangika enactment- **Angani pryojanam hetavah yasyetyangikah.** In his view, the expression of actions, coordinated with mixed emotions, etc., is an angika enactment for the audience through the organs like head, hands, chest, waist, sides and legs, eyes, eyebrows, eyelids, lips, cheeks, chin etc. and the appendages of Ramadi's response are anger, enthusiasm, impulse, animosity, joy, whiteness, facial expressions and frowning etc. It is clear that creation of beautiful meaning through various movements and expressions of various body parts, appendages and sub-appendages is angika enactment. Acharya Bharat has described three types of body enactment- Shariraja, Mukhaja and Chestakrita (Chestakriyaabhinaya). In these, physical action is displayed through shakhas, organs and limbs. The enactment done only by the appendages is called Mukhaja or Upanga Abhinaya. Similarly, the enactment done through various movements is Cheshtkrit Abhinaya or Chestakriya Abhinaya. According to Bharat, the number of organs and appendages here is six each. Head, hands, chest, sides, waist and feet- these are the six body parts. Some Acharyas have considered the cervix as an additional organ while some Acharyas consider the Skandha as the seventh organ. Similarly, eyes, eyebrows, nostrils, lips, cheeks and chin are six appendages. Some Acharyas have considered both Manibandh, both Janu and both knees as additional Pratyagha. Some Acharyas count Griva among Pratyangas. Among the three enactment forms named Shakha, Ankur and Nritta, Angik enactment is called Shakha. In Natyashastra, there is a subtle and detailed discussion of the differences in angika enactment.

7.2.2 Vachika Enactment

Vacha Nishpanno, Vacha Kritam- Resulting from speech or related to speech. On the basis of this etymology, the word 'Vachika' is completed by adding suffix 'thn' to the

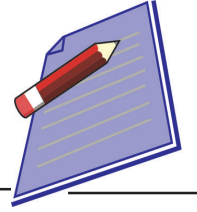
word 'Vach'. The general meaning of the word vachika is- related to speech or of speech. Enactment related to speech is vachika enactment. In vachika enactment, enactment of speech has priority. According to writer of Natyadarpana, the vachika word is formed by adding suffix 'ikan'. In their view, imitating the speech of the speaker according to his feelings is called vachika enactment- Vachikohbbhinayo Vacham Yathabhavamanukriya. Here the meaning of 'Yathabhavam' used in the sutra is- to pronounce words according to the feelings of enthusiasm, anger, attachment, hatred, fear, grief, greed, jealousy, ego, doubt, thrill etc. Here speech is imitated keeping in mind the context, anukarya and public behavior. Whatever is expressed through the mouth by the characters on the stage following Ramadi Anukarya, everything comes under vachika enactment. In the view of Abhinav Gupta, speech itself is enactment- Vagebhavabhinayah. Acharyas believe that speech or vachika enactment is the body of drama, while Angika enactment, Aharya enactment and Satvika enactment express the meaning of the dialog. Angika and other enactment are influenced and strengthened by vachika enactment. Therefore, the Acharyas are of the opinion that an actor should make efforts only in the matter of speech i.e. vachika enactment-

**Vachi yatnastu kartavyo natyasyeyam tanuh smrita,
Angenapathyasattvani vakyartham vyanjayanti hi.**

Discussing the importance of speech, Acharya Bharat says that all the scriptures and all the texts in this world are based on speech, that is, they are depended on speech only. This speech is the presiding goddess of the entire world. This speech is the creator of all the worlds, the ruler and the remedy for salvation, the knowledgeable omniscient. This speech is prevalent in many forms everywhere in all the worlds. There is nothing in the world greater than this speech, because this speech is the cause of the entire universe-

**Vaghmayaniha Shastrani Vaknishthani Tathaiv Cha,
Tasmadvachah param nasti vag hi sarvasya karanam.**

It is clear from this specialty of speech that other types of enactment achieve their climax only with the combination of vachika enactment and the poetry or theater presentation performed with the combination of four modes of enactment communicates unique joy in the hearts of the spectators. To make the vachika enactment effective, Bharat has considered it to be composed of Aagam, Nama, Akhyata, Upasarga, Nipata, Samasa, Taddhita, Sandhi, Vachana, Vibhakti and Upgraha etc. and has minutely considered the above rules related to words-



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**Agamanamakhyatanipatopasargasamasatadditairyuktah,
Sandhivachanavibhaktyupagrahaniyukto vachikabhinayah.**

In the view of Acharya Bharat, two types of composition are required here, they are- Nibaddha i.e. composition in rhyme and Churnapada i.e. composition in prose. In Nibaddha Padbandh, the letters with (self-long words) follow certain rules, whereas in Churnabandh, instead of meaning, the help of many words is taken. Here the rhymed text etc. has been considered in detail. Bharat says that poetic compositions should be composed of thirty-six poetic characteristics through various vrittis composed of different verses. Along with rhyme and character, Bharat has discussed the four alamakara, ten gunas, ten doshas and almost all the elements of Rasas-poetic art while describing the vachika enactment. Similarly, here there is also mention of Sanskrit and Prakrit text used in theatre experiment. Sanskrit and Prakrit language are of four types depending on the speaker- Atibhasha, Aryabhasha, Jatibhasha and Yonyantari. The texts of jatibhasha related to the four varnas have been said to be of two types- Sanskrit and Prakrit. Here there is discussion of character-appropriate text-plan of Sanskrit and Prakrit language. Here, the languages used by the drama actors like Magadhi, Avantija, Prachya, Shaurseni, Ardhamagadhi, and Dakshinatya etc. and the seven dialects used in the drama i.e. the languages of Shakara, Abhir, Chandali, Shabar, Dramil, Andhra and Vanecharas are also discussed. In the context of drama, the use of languages like Paisachi etc. is also seen. In the context of the text, there is also a discussion about the type of speech and the type of address made by the good, middle and low characters with the characters equal to them, superior to them and inferior to them. In the play, the rule of keeping names according to Gotra, Guna, Caste, cheshta and Karma is also mentioned. While discussing the qualities of text in the context of vachika enactment, Bharat has mentioned seven notes, three sthanas, four varnas, two types of kaku, six alankara and six parts. Here-

- (1) There are seven notes - Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat and Nishad.
- (2) There are three places - Ursa, throat and head.
- (3) There are four varnas - udatta, anudatta, swarita and kampit.
- (4) There are two types of Kaku - Sakanksha and Nirakansha.
- (5) There are six alankaras - Uchcha, Deepta, Mandra, Neecha, Druta, and Vilambita.

- (6) There are six part of text- Vishvash, Arpan, Visarga, Anubandha, Deepana and Prashamana.

In Natyashastra, there has been talk of rasagat and rasana-appropriate use of tone, space, words etc. In Natyashastra, the types of vachik enactment are discussed under the name Marga, which are as follows- Aalap, Pralap, Vilap, Anulap, Sanlap, Aplap, Sandesh, Atidesh, Nirdesh, Vyapadesh, Upadesh and Apadesh.

Thus, it is clear that in the context of vachika enactment, Bharat has made a psychological and metaphysical analysis of language-law, language-variation, address-law, character-naming, text qualities etc. The user makes it possible to attain the ecstasy of drama by reciting the character, poetic prose or part of poetry in accordance with the language, rhythm, sound, pauses, pronunciation etc. as per the region, time and situation. Here, while the textual quality is related to the play, all other statements other than the textual quality are related to the creator of the play. Therefore, the utility of vachika enactment, which is considered to be the lifeblood of all enactment, is universally accepted for all three- the playwright, the actor and the sahritya.



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7.3.3 Aharya Enactment

The word Aharya is formed with the suffix 'nyat' from the root 'hri' with the prefix 'ang', which means- conveyed or affected by adornment or ornament. Writer of Natyadarpana say that imitating the characters etc. done by external objects is the art of enactment-

Varnadyanukriyaharyo bahyavastunimittakah.

Writer of Agnipuran considered this enactment as enactment inspired by the intellect. Aharya enactment is related to the external instruments of Anukarya Rama etc. Its main legislation takes place in the green room of theatre; hence it is the legislation of green room of theatre. This is a green room of theatre structure or a system controlled by the green room of theatre. Bharat believes that all types of enactment are dependent on aharya enactment-

**Yasmat Prayogah Sarvayamaharyabhinaye Sthitah,
nanavasthah prakritayah Purvam Nepathyasadhithah,
Angadibhirbhivyaktimupagachchhantayayatah.**

He says that the characters equipped with nepathya-vidhana have different states and natures. Therefore, feelings are expressed through Angadi without any effort. Here special attention is given to facial makeup and clothes. Aharya enactment is the theatrical

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use of the characters' position, nature, costumes, body structure, ornamentation, costumes, and live and inanimate facts etc. on stage. Here, the actor, wearing the costumes as per the time and place, and having different body shapes and movements, expresses his feelings in front of the sahritya or the audience, which creates a feeling among the sahritya. The sahritya first of all, seeing the costume of actors on stage, understand the actor as Ram, Sita, Dushyant, Shakuntala. This identification or appearance in the form of Ramsita etc. through costumes etc. is Aharya enactment. Here various situations are depicted in the background itself through character composition and costuming, as in mourning, the character appears on the stage adorned in a dirty attire and in make-up, in a bright attire and seeing his emotional expression well combined with other enactment types, the audience gets ecstatic. This Aharya enactment influences the entire dramatic process and provides compatibility to all enactment types. Therefore, Aharya enactment is considered the foundation of all enactment. In this, special emphasis is given on the appropriateness of region, time, nature, condition, femininity, masculinity, gender etc. Acharya Bharat says that the actor has to adopt the character of the particular character is enactment. Here, the actor has to leave his own nature and accept the nature of the particular character and also has to follow the spirit of the person whose guise is adopted by the actor, i.e. during the enactment period, when the actor takes the form of particular character- If someone wears Varnadi, he covers his personality with the personality of that particular character. In this way, actor presents particular characters soul to the sahritya. Just as the creature being born leaves the nature of pleasures and sorrows of its previous body and assumes the nature of the person who has attained the end of life, in the same way the imitator actor gives up the pleasures and sorrows inherent in him and adopts the nature of the that particular character. Aharya enactment proves helpful in presenting the unity of this action and the nature of the follower. This attire is not only an expression of the region, time but also the livelihood, modesty, caste etc. of an individual. The diversity in aharya enactment is clearly visible due to the facial make-up, clothing, hair-style etc. according to the particular region.

Four types of Aharya enactment have been described in Natyashastra, they are - (1) Pustha (2) Alankara (3) Angrachana and (4) Sanjeev.

1. **Pusta** - Meaning of pusta is to make a replica (Pratirop) and present it-

Shailayanavimanani charmavarmadhwaja nagah.

Ye kriyante hi natye tu sa pust iti sanjnitah.

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That is, the rock (mountain), vehicle, plane, leather armor, flag and elephant etc. which are created in drama, are called pusta. There are three types of pusta method-

1. Sandhim method means making a replica of an object by joining several objects.
2. Vyajim means enactment done through mechanical method.
3. Veshtim means making an object by wrapping it with cloth.

2. **Ornaments-** Garland, jewelry and clothes are considered as ornaments here. Its adjustment in many ways is Angopangavidhi. Decorating various body parts and appendages with garlands, jewelry and clothes is Alankaravidhi. Here five methods of using rosary, four types of jewelry and three types of clothes have been described, such as-

- (1) Method of rosary - (1) Veshtim (2) Vitat (3) Sanghatya (4) Granthim and Pralambit.
- (2) Four types of jewelry use - (1) Avedhya (2) Bandable (3) kshepya and (4) Aropya.
- (3) Three types of clothes - (1) Pure clothes (2) Strange clothes and (3) Dirty clothes.

3. **Angarachana** - It means creating the parts of the model according to the parts of the particular model. According to Acharya Bharat, after understanding the condition and nature, a provision has been made to create body parts on the basis of region, caste and age. Body structure, hairstyle etc. are considered essential parts of enactment, the main bases of which are region, caste, age, condition, nature etc. Bharat has mentioned four natural colors from the point of view of angarachana, they are- white, yellow, blue and red.

By mixing these various colors to other colors are formed, such as-

White + Yellow - Pandu color

White + Blue - Brown

White + Red - padya (Pink)

Yellow + Blue - Green



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Blue + Red - Kashaya (Kathaka)

Red + Yellow - Gaur

Here, according to the stage, four types of Shamshru Karma, namely - Shuddha, Shyam, Vichitra and Romash and three types of Shirovesh named Parsvagata or Parsvamauli, Mastaki and Kiriti have also been discussed. In this way, the angarachana belonging to different natures have been discussed here.

4. **Sanjeeva**- The entry of living beings on the stage is called Sanjeeva. These living beings are of three types namely Chatuspada, Dvipada and Apada. Here, Uraga (serpent) is said to be apad, birds and humans are dvipada and rural and wild animals are said to be chatuspada.

Ultimately, the coordination and harmony between the realization of reality and the sense of beauty from the artistic point of view is Aharya enactment, at the center of which is expression of Rasas.

7.2.4 Sattvika Enactment

Sattvagunosyastiti Sattvikah, Sattvena Nivruttam Iti Sattvikah or Sattvat Sattvagunapradhanat Vishnorbhavati etc. Etymologically, the word Sattvika is formed by adding the suffix 'thn' to the word Sattva, which means- full of Sattva Guna, endowed with Sattva Guna, having internal feelings or emotions. External signs, a type of expressions in poetry. While explaining the etymology of the word Sattvik, writer of Natyadarapana says that the name of a concentrated mind is Sattva and the Sattva which has a purpose or reason is Sattviks- Avahitam Manah Sattvam, Tat Prapojanam Heturasyeti Sattvikah. If there is no stability of mind, an actor cannot demonstrate notes etc., hence the display of notes etc. experiences is called Sattvika enactment. Swarabheda (Notes) etc. means along with vowel differences, tremor, stupor, thrill, faintness, sweat, discoloration, tears, sigh, anguish, shyness, yawn, weakness, heaviness, owl posture, shapelessness, alertness, salivation or foaming, relaxation of the body. The display of swarabheda etc. experiences follow the justification of rasa and superior, medium and inferior natures. Bharata has also said that Sattva is a feeling arising from the mind and that Sattva arises from the concentration of the mind. Tears, excitement etc. are the nature of Sattva, which cannot be acted with a different mind because in drama, the nature of the people is imitated in which Sattva is expected. What is meant to say is that the natural enactment of basic nature like thrill, tears etc. can be possible only through another mind in an alien manner. It is very difficult to make it possible. Whether the person enactment in the drama is sad or happy does not have anything to

do with his role. He has to perform on stage according to the sentiments contained in the dialogue. To create a realistic and natural situation in the drama, the actor has to follow the form of Sattva-

**Sattvam nama manah prabhavam. Manasa samadhau
sattvanishpatribhavati.**

There are eight sattvika feelings-

**Stambh svedotha romanchah swarbhedo vepathuh,
Vaivarnyamashru pralay ityashtau sattvika matah.**

That is, Stambh, Sweda, Romacha, Swarbheda, Vepathu, Vaivarnya, Ashru and Pralaya. The reasons for the occurrence of each are as follows-

1. Stambha - Joy, fear, grief, astonishment, sadness and anger.
2. Sweat (Sweda) - Anger, fear, joy, shame, sorrow, labour, disease, heat, shock, exercise, distress, sunlight and compression.
3. Thrill (Romanch)- Touch, fear, cold, joy, anger and disease.
4. Swarabheda - fear, joy, anger, old age, dryness, disease and intoxication.
5. Vepathu - Cold, fear, joy, rage, touch.
6. Vaivarnya - Cold, anger, fear, labour, disease, fatigue and heat.
7. Tears - Joy, sorrow, smoke, anger, jealousy, fear, grief, unwavering vision, cold and disease.
8. Pralaya - labor, unconsciousness, intoxication, sleep, ambush and delusion.

The eight qualities of an actor who enact sattvika feelings- beauty, luxury, sweetness, seriousness, stability, sharpness, fineness and generosity.

Two types of Sattvika alamkaras are also discussed as adornment of heroines, they are- Yatnaja and Ayatnaja. Here two types of Yatnaja Alankar are mentioned- Shariraja and Swabhavika. The number of shariraj alankaras is three, while the number of swabhavika alankaras is seven-

1. Shariraja Alankara - Hava, Bhava and Hela.
2. Swabhavika Alankara - beauty, radiance, brilliance, sweetness, ingenuity, generosity and patience.



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From the point of view of drama, satvik enactment is considered to be the best among all enactment because it is difficult to express the unexpressed. From the point of view of priority-insignificance, the one with predominance of sattvika enactment is considered senior, the one with relatively lesser position is considered middle and the one with lack of importance is considered inferior.

7.3 ENACTMENT CHANGES IN MODERN PLAYS

In modern times, the prevalence of new methods of enactment is not clearly visible. Still, it is clear that the present enactment system is more or less influenced by the western enactment system. The modern Indian enactment system also seems to be influenced to some extent by the western methods like gesture, posture, gait, speed and speech which are seen in the enactment method. Gesture means display of emotions through different types of facial expressions. Posture means movement of body parts like hand, leg, fist, finger, waist etc. Gait and speed refers to the speed and velocity of the actors' movement. Different characters have different walking speeds. Their velocities are different. The seriousness and clarity that is seen here in the behavior of the gentleman characters is not visible in the wicked characters. Speech includes all those characteristics which are present in verbal enactment. Pronunciation of words has great importance. To ensure that the audience understands the correct meaning, the actors have to deliver their dialogues with great care. By closely observing the Indian and Western enactment methods, we easily realize that in some places a mixed form of both is visible in the modern enactment method. Artificiality is especially visible in gestures and posture. Similarly, in modern enactment, more emphasis is given on gait and speed. In every situation, care has to be taken that all types of enactment are completely natural. Artificiality is now taking the place of originality. It is true that by making up speeches or adding artificiality to other methods of performance, the impact of the drama decreases instead of increasing it. But today this trend is also being seen. Modern enactment has become limited to the work of characters only- which shows a clear difference between the ancient enactment system and the modern enactment system. At present, enactment is everything, in which the predominance of external form is visible. The origin of ancient enactment was related to inner feelings. Here the main objective was origin of Rasas. and generalization whereas today's enactment remains limited to expression of thoughts and origin of Rasas. Today, there are very few actors who, after being familiar with the subtleties of enactment, are able to convey the emotions inherent in the drama to the audience in a state of rapture. Era, society, country, custom, policy, culture, civilization etc. influence the enactment. Today, according to the changing times, new cosmetics are being promoted. Many new methods are

adopted to paint the body etc. The new dramatic environment has to be kept in mind for the costumes. In fact, enactment is a type of age-related activity in which the country, time, situation, mentality, public behavior etc. of the time of enactment are clearly reflected. The ancient traditional classical method of enactment still maintains its position in a strong form. Some deviations are definitely visible at some places. But that deviation is as per the need of the times.



INTEXT QUESTIONS 7.1

1. What do you understand by visual poetry?
.....
2. From where were the essential elements taken for the composition of Natyaveda?
.....
3. Write the types of enactment.
.....
4. Describe the nature of angika enactment.
.....
5. What do you understand by vachika enactment? Discuss.
.....
6. Discuss the nature and differences of Aadhya Abhinaya.
.....
7. What do you understand by sattvika enactment? Mention the sattvika feelings.
.....
8. Throw light on some enactment changes in modern plays.
.....

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**WHAT HAVE YOU LEARNT**

- Acting is the main among the four essential elements of drama.
- There are four types of acting - Aangika, Vachika, Aharya and Sattvika.
- The acting performed by different parts of the body is angika enactment.
- enactment related to speech is called vachika enactment.
- Imitation of character etc. done by external objects is called aharya abhinaya.
- The expression of inner feelings having Sattva quality is called Sattvika enactment.

**TERMINAL EXERCISE**

1. What do you understand by enactment?
2. Describe the four types of enactment.
3. Describe the four types of aharya enactment.
4. Discuss the changes in enactment in modern plays.

**ANSWERS TO INTEXT QUESTIONS****7.1**

1. Enactment poetry is called visual poetry,
2. From Veda
3. Four types
4. The enactment done by different parts of the body is called angika enactment.
5. Enactment related to speech is called vachika.
6. Imitation of character etc. done by external objects is called aharya abhinaya.
7. The expression of inner feelings having Sattva quality is called Sattvika enactment.

8. Artificiality is now taking the place of originality. It is true that by making up speeches or adding artificiality to other methods of performance, the impact of the drama decreases instead of increasing it. But today this trend is also being seen. Modern enactment has become limited to the work of characters only- which shows a clear difference between the ancient enactment system and the modern enactment system. At present, enactment is everything, in which the predominance of external form is visible.

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MODULE -3

Discussion on Rasa

In the module, the concept of Rasa, introduction to Rasa-Sutra and various opinions and the concept of sahridaya have been presented.

8. Concept of Rasa
9. Introduction to Rasasutra and concept of Sahridaya

8

CONCEPT OF RASA

*Notes*

Often, we find that we get pleasure from reading a book, listening to music or watching a movie or drama, and to experience this joy again and again, our inclination towards that book, music, drama or movie becomes natural. This enjoyment or happiness of ordinary events of life is synonymous with Rasa. After listening to someone's beautiful, pleasurable, curious or miraculous words or seeing a scene, people often say that they felt very happy. Similarly, Rasa is often seen being discussed in relation to storytelling or entertaining incidents. Thus, there should be no difficulty in understanding that Rasa means pleasure.

Rasa pervades every area and work of life. Therefore, it is necessary to know about Rasa and understand its proper form. In this lesson, we will try to take a detailed look at Rasa.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the concept of Rasa;
- know the Vibhava, Anubhav and Sanchari (emotions, experiences and communicable) feeling;
- understand the types and characteristics of Rasa; and
- know the importance of rasa and the necessity of rasa in drama.

Discussion on Rasa



Notes

8.1 NATURE AND DEFINITION OF RASA

The word 'Rasa' has been used in Indian literature since ancient times. The first mention of Rasa in literary texts is found in Bharatmuni's 'Natyasastra'. There the pleasure derived from watching a drama performed on stage has been called 'rasa'. In Acharya Bharat Natyashastra, Rasanishpatti (origin of rasa) is defined by the combination of Vibhava, Anubhav and Sancharibhavas. His Rasa Sutra is- 'Vibhavanubhavvyabhicharisanyogadrasanishpatti'.

Based on Bharat's Rasasutra, Acharya Vishwanath has presented the most simple and clear definition of Rasa in 'Sahitya-Darpan'. According to him, Rasa is achieved by combining the permanent feelings, emotions, experiences and communicable feelings present in the latent state of 'vasana or sanskararoop in the heart of the sahridaya. This can be understood in a more clear form in this way that the permanent feelings of the hearts of the sahridaya (love, sorrow, laughter, anger, fear etc.), when the vibhava (hero-heroine) etc. support vibhava and veena-instrument, song, moon light, When cool, fragrant air etc. gets a combination of stimulating feelings (tears, sweat, shivering etc. physical feelings) and communicable feelings (joy, intoxication, eagerness, sadness etc.) then it gets transformed into the rasas like beauty, humor, bravery, anger etc.

"Rasyate asvadyate iti rasah"- That which can be tasted is called rasa. Just as a person experiences joy by consuming various types of food and dishes. In the same way, the special pleasure that the heart receives through drama etc. is called rasa.

The literal meaning of Rasa is 'pleasure'. The miraculous and extraordinary joy that a "sahridya" reader, listener and viewer derives from reading, listening to poetry, story, novel etc. and watching drama, Ramlila etc. is called Rasa. In practical terms, it can be explained in this way that after reading a heart-felt love story, our heart becomes self-absorbed for some time, that is, it gets absorbed in that story. After reading a powerful description of a war in poetry or watching it on stage, the viewer's arms start trembling. This feeling occurs because emotions like lust, anger, enthusiasm etc. are constantly present in his heart in the form of 'vasana or sanskararoop. By reading a heart-felt love affair or by listening to a powerful description of a war, the same feelings of his heart get awakened and when that feeling, which is called a permanent feeling in poetry, becomes mature, i.e. after being awakened for the right reasons, when, it gets strengthened, it transforms into a rasa-form and makes the viewer's heart ecstatic. Thus, the element which makes one engrossed in the dramatic subject while watching a drama is Rasa. The basic purpose of poetry or drama is to attain pleasure in the form of Rasa.

The Form of Rasa

- (1) **Rasa is unbroken.** What this means is that even though Rasa is made up of many elements like permanent feelings, emotions, experiences etc., they are not experienced separately but are a coordinated form of all of them. For example, in the play, the uneasiness that the viewer feels after seeing the scene of death of King Harishchandra's son Rohitashva is not due to the pitiful crying and lamentation of Queen Shaivya, nor the dead body of Rohitashva, nor the pain in Shaivya's heart. Neither the feelings of sorrow, grief, attachment etc. nor the disorders in his body like tears, long sigh etc.; But the rasa is obtained only in the combined form of all these.
- (2) **Rasa is self-revealing joy.** Just as no other means are required to show the Sun, similarly no other means are required to show Rasa. It is self-published. That is, Rasa is not of the quality obtained from the senses. There is a lack of sensory experience in this.
- (3) **Rasa is Chinmaya.** This means that rasa is conscious and vital pleasure, not inert. This is different from sensual pleasures like sleep, drinking, gambling etc.
- (4) **Rasa is Vedyantarsprshashunya,** that is, at the time of experiencing pleasure in the form of Rasa, a viewer is not aware of any external worldly event. The viewer forgets his personality and existence. He has no idea who he is? Where is he sitting? For example, while watching the scene of Sita's abandonment in Ramayana, the viewer remains engrossed in it only by experiencing the king's sense of duty and the respectful affection of the wife towards her husband and the husband towards his wife.
- (5) **Rasa is the brother of Brahmanand,** that is, it is of the same category as Brahmanand, but is not Brahmanand. In this, the heart is freed from external experiences for a while. The joy derived from poetry or drama is different from the joy derived from the realization of Brahma. It is neither like the happiness obtained from worldly pleasures etc., nor like the supernatural joy obtained from the realization of Brahma, rather it is beyond the world.

The one who attains Brahmanand becomes free forever from worldly relations and sensual disorders whereas the spectator of the drama gets immersed in its joy only while reading the poem or watching the drama. After the poetry recitation and drama is over, he again gets trapped in the web of worldly love and hatred. The emotions of a sahritya reader are refined, there is no salvation for them forever, human beings get happiness as well as sadness from worldly emotions



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but the poetic rasa is only pleasant. Yes, this happiness is not of ordinary quality but of a more sublime and excellent quality. Therefore, it is neither the joy derived from objects nor the joy of Brahman, but a unique joy from both.

- (6) **Joyful extraterrestrial miracles are the life of Rasa.** This means that Rasa is not physical pleasure, but supernatural and extraordinary pleasure. It cannot be experienced through the senses. Thus, Rasa is the *asvadana* of poetry or drama. This rasa is blissful- that is, there is blissful consciousness.



INTEXT QUESTIONS 8.1

1. Where is the first description of *Natyarasa* found?
2. Who is the author of the book *Natyashastra*?
3. What is *Rasa Sutra*?
4. How can *Rasa* be called pleasure?
5. What is the definition of *Rasa*?
6. What do you understand by the nature of *Rasa*?
7. What is meant by integrity of *Rasa*?
8. What do you understand by the *Vedyantarsparshashunya* of *Rasa*?
9. Why is *Rasa* not *Brahmananda*?
10. What is the meaning of supernatural miraculous power of *Rasa*?

8.2 CONSTITUENT ELEMENTS OF RASA

It has been said in the beginning of the lesson that according to Bharat's *Rasa Sutra*, *Rasa* is derived from the combination of *Vibhava*, *Anubhav* and communicative feelings. Before understanding the nature of *Rasanishpatti* (origin of *rasa*), it is very important to know the subjects of *vibhava*, *anubhava*, *sancharibhava* and permanent feelings. These are considered to be the components of *Rasanishpatti*, which are also called the parts or constituent elements of *Rasa*.

Permanent feelings- The feelings which always remain permanent (stable) in the heart of the *sahridaya* are called 'permanent' feelings which turn into *Rasa* form. These emerge in the presence of favorable *Vibhavadi* and are most important in *Vibhavadi*.

That is, the mental disorders which are always present in the form of desires or sanskars in the heart of a sahritya and which cannot be suppressed by any other opposing or non-opposing emotion, are called permanent emotions. These permanent expressions have the following characteristics:

- (1) Only permanent feeling turns into Rasa form.
- (2) Permanent feelings are the basic basis of Rasa, but are not Rasa.
- (3) Permanent feelings remain unchangeable and stable in the human mind for a long time.
- (4) Permanent feelings are the desires or sanskars of the human mind. All these are present in humans and remain hidden in the same way as butter in milk.
- (5) No opposing or non-opposing feeling can be capable of eliminating them.
- (6) Permanent feelings also merge other feelings into themselves.

Bharat has generally considered the number of permanent emotions to be eight - (1) Rati, (2) Sadness, (3) Grief, (4) Euphoria, (5) Anger, (6) Fear, (7) Desire, (8) Astonishment. Some Acharyas have also accepted the authority of permanent feelings called 'Sham', 'Valsalata' and 'Bhakti'. Some acharyas consider Nirveda as permanent instead of Sham, but from the point of view of drama only eight permanent expressions are valid.

Although the emotions of the human mind are innumerable, but only those emotions which have the characteristics given above are called permanent emotions, not the rest. From this point of view, the number of permanent expressions has been determined.

Vibhava- Vibhava means reason. 'Visheshena Bhavyate Iti Vibhava' - The reasons which give rise to the permanent feelings situated basically in the form of desires or sanskars in the heart of the sahritya are called Vibhava. These make permanent feelings visible and palatable. Acharya Vishwanath, while defining Vibhavas, writes that when they are described in poetry or drama, which awaken the permanent feelings of love, laughter, sorrow etc. in the world, then they are called Vibhavas.

There are two types of vibhava: - (1) Supportive (Alambhana) vibhava and (2) Stimulation vibhava.

Alambana Vibhava- Although the emotions originate from the support, they are related to some external object, due to which the emotion originates. Therefore, from the point of view of drama, the main character or object due to which the emotions originate



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is called alamban. These are the main reasons for the awakening of emotions. The classical definition of alamban has been given in such a way that the characters described in poetry and drama, with the help of which the permanent feelings situated in the heart of the sahritya are expressed in the form of Rasa, are called alamban Vibhav. There are two types of alamban vibhav:

- (1) Subject- The character towards which emotions are aroused is the subject. In literature, this subject-form Alamban Vibhav is often called 'Alamban'. For example, in the context of Harishchandra mourning the death of his son Rohitashva, Rohitashva is the 'subject' or 'supportive vibhava'. That is the main reason for the expression of grief in the heart of Harishchandra.
- (2) Ashrya- The character in which emotions are awakened is called ashrya. For example- In the above example Harishchandra is ashrya. The death of their son causes grief in them.

This can also be understood from another example. Seeing Sita in the context of the flower garden of Ramkatha, Ram's love for Sita awakens in his heart. Here Sita is supported, because Ram's love for her was awakened. Ram is sharya here. These supports and ashryas are called 'Alambana-Vibhava' because they bring the permanent feelings of sympathy to the state of Rasa.

Uddipana (Stimulation) vibhava- The factors which help in awakening the permanent emotion are called stimulation vibhava. These have been called stimuli because they are the reasons that excite the permanent feelings. According to Acharya Vishwanath, those who stimulate the Rasa i.e. by stimulating the permanent feelings like Rati etc. and making them palatable and thus making them reach the state of Rasa, are There are uddipana (stimulation) vibhava . For example, for the permanent feeling of veerea rasa- enthusiasm, the enemy standing in front is the Alambhana vibhava. But with the enemy, the army, instruments of war, the enemy's guns, roaring arrows, weapon operations etc. are the stimulus vibhava.

Stimulation vibhavas are also considered to be of two types - (1) Aalambanagarat i.e. those which are related to the sayings and actions of the protagonists.

(2) External i.e. related to the environment. Which is related to region, time etc. Natural scenes are also counted under these.

These intrinsic and extrinsic stimulation vibhava are also called subjective and extrinsic respectively. For example, a person got scared after seeing a lion in a deserted forest during a dark night. In this scene, the frightened person will be called 'Aashray', a

feeling of fear has arisen in him and the lion will be the 'subject' (supportive) because a feeling of fear has arisen in the mind of the sharya towards him. Now the deserted forest, dark-night (external environment) and the roar of the lion, its fierce countenance, open mouth, large pounced paws (external gestures of support) are stimulation vibhava to intensify the feeling of fear.

Anubhava- The external efforts of ashrya that reveal or express permanent feelings like love, grief, sadness etc. are called Anubhava. 'Anu pashchata bhavanti iti anubhava'. These feelings arise in ashrya after the awakening of emotions, hence they are called 'anubhava'. In his explanation, Acharya Vishwanath has written that "The action-oriented efforts of ashrya which arise in the world due to reasons like subject, time and place, etc., and publish those feelings outside, are called Anubhava, which are incorporated in poetry and drama." Sobbing by the separation-distraught hero, tears in the emotion of union, sweat, thrill, looking with affection, handling weapons when anger is aroused, harsh speech, eyes turning red etc. will be called experiences (Anubhava).

There are four types of experiences- Aangika, Vachika, Aharya and Sattvika. In these, efforts have to be made to achieve ashrya in angika, vachika and aharya aspects. That is why, these are also called Sayatnaj experiences. Satvika experiences arise automatically. In fact, abundance of Satvika experience is most helpful in manifesting the Rati etc. feelings located in the heart of the ashrya, other experiences are external and Satvik experience is internal, these are not possible without concentration of the mind. Such as- facial flushing when feeling guilty, excitement when feeling very happy or trembling in voice, body etc. when feeling scared.

- (1) Angika Experiences - Body related movements of shelter are called body or body experiences, such as eyebrow twitching, sarcasm etc. when rati feelings are awakened.
- (2) Vachika Experience- The speech (business of speech) done with effort is called vachika experience.
- (3) Aharya Experience- Artificial costumes like costumes, crown etc. like Ram etc. are called aharya experience.
- (4) Sattvika Experience- When permanent feelings are awakened, the natural, non-artificial, ayatnaja body disorders are called Sattvika experience. For these, the ashrya does not have to make any external efforts, that is why, they are called Ayatnaja. These occur spontaneously and cannot be stopped. There are eight Sattvika experiences - (1) Stambh, (2) Sweda, (3) Romancha, (4) Swarabhang, (5) Vepathu, (6) Vaivernya, (7) Tears and (8) Pralaya.



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Vyabhichari (Communicative) feelings- Communicative feelings are mental attitudes that do not remain stable. 'Vividhamabhimukhen Raseshu Charantiti Vyabhicharainah'- They move specially oriented towards Rasa and sink and rise in a permanent state, just like the waves in the ocean. These move according to various rasas depending on the vibhava and experience. That is why, these are also called communicative feelings. The word Sanchari means to walk together. Communicative feelings transmit along with permanent feelings, that is why, their name is communicable. These communicable feelings can go along with each permanent feeling by being compatible with it, that is, it is possible to have multiple communicable feelings in one Rasa and the same communicative feeling in many Rasas. That is why, they are also called vyabhichari feelings. For example, indifference can be a communicative emotion, adornment, anger etc. can also be in multiple rasas.

The number of Communicative feelings is fixed at thirty-three. Which are as follows - (1) Nirveda, (2) Guilt, (3) Doubt, (4) Labor, (5) Dhriti, (6) Inertia, (7) Harsh, (8) Dainya, (9) Agrya, (10) worry, (11) sorrow, (12) jealousy, (13) anger, (14) pride, (15) memory, (16) death, (17) intoxication, (18) supta, (19) sleep, (20) Vibodh, (21) Vreeda, (22) apasmara, (23) Moha, (24) Mati, (25) Laziness, (26) Vega, (27) Logic, (28) Avahittha, (29) Vyadhi, (30) Unmada, (31) Sadness, (32) Curiosity and (33) Agility.

Difference between permanent feeling and communicative feeling-

Permanent feelings are always present in the human heart, that is, they reside permanently. On the contrary, those feelings which remain helpful only for a short while to strengthen the permanent feeling and then disappear immediately are communicative feelings.

The permanent state of each rasa is fixed, whereas the position of the communicative state is indeterminate, that is, only one communicative state is possible in different rasas, but the permanent state of the fixed rasa cannot remain in other rasas.

The permanent feeling itself becomes like rasa and turns into rasa. Whereas the main function of the communicative feelings is to strengthen the permanent feelings and they merge into the permanent feelings only.

The causes, indicators or nurturers of the negative emotions in the world are denoted by the names Vibhava, Anubhav and Vyabhichari in poetry and drama. When they become poetry-bound, they become free from cause-effect relationships and their worldly form gets destroyed and with the predominance of supernatural

vibhava, experience and communicative, they help in converting any permanent feeling into the form of "rasa".

Intext Question 8.2

1. How many components are there in Rasanishpatti (origin of rasa)?
2. Why is the permanent feeling called 'permanent'?
3. Is permanent feeling itself Rasa?
4. What are the permanent feelings?
5. How can you call vibhava as 'reason'?
6. How many types of vibhava are there?
7. What do you understand by supportive vibhava?
8. Why is this the noun for uddipana vibhava?
9. What is anubhava?
10. Why should anubhava be called anubhava?
11. Do you know the secrets of anubhava?
12. Why are there angika, vachika, aharya external experiences?
13. Why are Sattvika experiences non-existent?
14. How many types of Sattvika emotions are there?
15. What do you understand by communicative feeling?
16. Why are vyabhichari feelings called communicative feelings?
17. How many types of communicative feelings are there?
18. What is the main difference between communicative sentiment and permanent sentiment?

Number of Rasas - In the beginning, Bharat Muni considered only eight Rasas as important from the point of view of dramatic importance and counted only these among the Rasas-

**Shringarahasyakarunaraudraveerabhayanakah,
Bibhatsadbhutasanjau chetyashtau natye rasah smritah.**

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Later, Abhinavagupta was the first to invent the ninth Rasa called Shanta. After that the number of rasas increased and now the number of rasas is also valid up to eleven. In which, in addition to these nine rasas- sringara, hasya, veera, karuna, Raudra, bhayanaka, bibhatsa and Adbhuta. Vatsal and Bhakti rasas are included later. Bharat had determined the number of rasas only from the point of view of drama. Apart from drama, other poetic work may also have other rasas. In the this lesson, we will first introduce the nature and examples of the eight Rasas according to Bharat from the point of view of drama and examine Shanta rasa as the ninth Rasa.

8.4 TYPES OF RASA

(1) Shringara Rasa

When the permanent feeling called Rati in the heart of the sahridaya is nourished by Vibhava, Anubhav and communicable feelings, then it takes the form of Shringara Rasa. That is, the mutual love between the hero and the heroine is 'Rati'. When this constant, instinctive form of attraction 'Rati' between man and woman reaches the state of Rasa and becomes palatable through permanent emotions, feelings and communicative feeling etc., then it is called Shringara Rasa.

Ingredients of Shringara Rasa

Permanent feeling- Rati. The pleasure experienced among things favorable to the mind is called Rati.

Aalamban Vibhava- Good in nature, full of qualities, full of everlasting companionship, a great hero or heroine are mutually supporting.

Stimulation Vibhava- Hero-heroine's costumes, physical movements, etc., ambient stimuli and season's beauty, river banks, moonlight, spring, solitary garden, poetry, melodious music, intoxicating instruments, chirping of birds, pictures, etc. are called external stimulation vibhava.

Anubhava (Feelings) - loving eloquence in coincidence, looking at each other, touch, embrace, kiss, thrill, sarcasm, sweat, trembling and tears in separation, white babble etc.

Communicative Emotions- Curiosity, shyness, inertia, agility, joy, worry etc. can almost all be communicable emotions. Only aggression, attachment and lust are considered prohibited in this Rasa.

There are two types of Shringara Rasa - (a) Sambhoga or Sanyoga Shringara and (b) Vipralambha or Viyoga Shringara.

(a) Sanyoga Shringara- The description of the union of the hero and heroine (man and woman) who love each other is called Sanyoga Shringara. Example-

**" Ekasmin shayane paramukhtaya vitottaram tamyato-
Ranyonyam hridayasthiteapyanunaye sanrakshatorgauravam,
dampatyoh Shanakairapangavalanamishreebhavachchakshusho-
rbhagno mankalih sahasarabhasavyavrittakanthagraham.**

Here the hero and heroine are the ashrya and alambhana of each other. Same bed, desire to convince by getting angry, feeling sad etc. are the uddipana. Feelings like looking through the eyes, hugging etc. and celebrating are expressions of desire, eagerness and joy. In this way the love and affection in the heart of the hero and heroine is permanent. Shringara Rasa has been expressed by the combination of feelings of support, strength, stambha feeling and joy etc. communicated towards each other.

(b) Vipralambh Shringara- The description of mutual love between the hero and the heroine in the state of separation is called Vipralambha Shringara. It depicts the mental distress caused by the separation of the lover and the beloved from each other. For example:

**Anyatra vrajatiti ka khalu katha napyasya tadrak suhrid,
Yo mam nechchhti nagatashcha ha ha koayam vidheh prakramah.**

**Ityalpetarakalpanakavalitasvanta nishantantare,
Bala vrttvivarttanvyatikara napnoti nidram nishi.**

Here the condition of the heroine, who is anxious due to separation when the hero is not present on time, has been described. In this, the heroine is the ashrya, the husband is the alambhana. His not being able to return from abroad etc. are the uddipan vibhava and tossing and turning, sleeplessness/ disorientation etc. are the anubhava. There is also a plan to convey the sense of wonder in 'Ha Ha' and to convey memory in 'Yo Ma Nechchhati'. In this way, Vipralambha Shringara has been expressed here with the combination of Vibhava, Anubhav and Sancharis.

Four types of Vipralambha Shringara have also been accepted in terms of states- (1) Purvaraga, (2) Mana, (3) Pravasa and (4) Karun.

The essence of Shringara- kingship over all rasas



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Shringara is called Rasaraja- 'king of all rasas'. The basic feeling of adornment 'Rati' is found in all living beings. In fact, shringara is omnipresent and is an eternal religion of life. This is the only attraction in which not only humans but all living beings seem to be bound. And the completeness of life is depicted in it. This perfection is not found in other Rasas. There are following reasons for calling Shringara as Rasaraja-

- (1) Shringara Rasa is acceptable to everyone. Everyone's mind delights in decorative expressions.
- (2) Shringara is a source of inspiration for poetry and art. Only cosmetic creations have received the highest respect in the world.
- (3) There is a wide range of subjects in Shringara. Other emotions and feelings are one-sided- sad or happy, but in shringara both sides of life, happy and sad, are included.
- (4) According to Acharyas, Shringara Rasa can contain almost all the Rasas.
- (5) Shringara is such a rasa in which the efforts of both the supports (alamban and ashraya) stimulate each other.
- (6) The emergence of new rasas like bhakti etc. imagined by the Acharyas can also come under Shringara rasa. Hence Shringara is rightly called king of all rasas.

(2) Hasya Rasa

The feeling of humor arising in the mind after seeing an object or person's unusual, strange or distorted shape, costume, unrestrained babble, display of foolish and meaningless actions, devious deeds etc. is 'hasya'. The permanent feeling of 'hasya' gets awakened, excited and strengthened with the help of vibhava, anubhava and communicative feelings and is expressed in the form of humor, in it there is often a description of alambhana (support). That is, when the permanent sense of humor in the heart state of the sahritya combines with Vibhava, Anubhav and Sanchari Bhava, then it takes the form of humor.

Ingredients of Hasya Rasa

Permanent feeling- Development of mind due to distortions in speech, appearance etc. is called 'hasa'.

Aalambana Vibhava- Distorted or strange attire, sarcastic speech, seeing or hearing foolish actions of a person being ridiculed, strange way of speaking and walking,

ridiculous objects or their distorted appearance.

Stimulation Vibhava- Antics of a ridiculous person, Comedy group etc.

Anubhava Feelings- Smiling face, narrowing of eyes, widening of mouth, swelling of cheeks, shaking of stomach, sound of laughter coming out from the mouth, rolling in laughter etc.

Communicative Emotions- Joy, laziness, agility, curiosity, tears, trembling, labour, unhappiness, thrill, sweat, sadness, shamelessness etc.

Example-

Aakunchya panimashuchim mama moodhina veshya mantambhasam pratpadam prishataih pavitre,

Taraswanam prathitathootkamadat praharam ha ha hatohamiti roditi vishnusharma.

Vishnu Sharma is the alambhana here. Their cries are uddipana vibhava. There are anubhava of people watching and listening, laughing and smiling and people standing. The viewer's joy, flattery etc. are communicable emotions. In this way, the permanent feeling of 'Hasa' has been expressed here in 'Hasya' rasa, strengthened by the alambhana of Vishnu Sharma and Vibhava etc. There is also a good planning of anubhava and communication in this verse.

(3) Karuna Rasa

When the permanent emotion called grief (shoka) located in the heart of the sahradya is strengthened by the combination of Vibhava, Anubhava and Sanchari Bhava, then it is experienced as Karuna Rasa. Or by expressing the pain arising in the heart due to suffering due to permanent separation from a loved one, receiving good or bad, the permanent feeling of 'sorrow' gets strengthened by vibhavadikasa and turns into 'karuna' rasa.

Ingredients of Karuna Rasa

Permanent Emotion- Grief. Grief is the disquiet of the mind caused by the destruction of a beloved object.

Aalambana Vibhava- Destroyed loved one, destroyed wealth etc.

Stimulation Emotions- Recollection of the loved one's feeling of love for oneself or remembering its fame and qualities, seeing things related to the loved one- clothes, jewelry or its picture etc.



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Anubhava- blasphemy, earth collapse, crying, sigh, tears, delirium, beating of chest, fainting etc.

Communicative Emotions- Illness, guilt, attachment, memory, pity, worry, sadness, mania etc. are almost all communicable emotions except joy.

Example of Karun Rasa

**"Ha Matastvaritasi Kutra Kimidam Ha Devatah Kwa'shishah,
Dhik pranana patitoshanirhutvahasteingesu dagdhe drishau.**

**Ittham ghargharamadhyaruddhakarunah paurangananam gira-
"Schitrasthanapi rodayanti shatadhaah kurvanti bhittirapi".**

The dead queen is Aalambana here. His dead body and burning etc. are the uddipana vibhava. Lamentation, blasphemy, blockage of throat etc. are the anubhava. Nirveda, attachment, disease, inertia, sadness, guilt, pity etc. are communicable feelings. In this way, the permanent feeling of grief confirmed by these Vibhavadikas has been expressed here in Karun Rasa.

Difference between Karun Rasa and Vipralambha Shringara Rasa-

The permanent emotion of Vipralambha Shringara is Rati and the sorrow/grief of Karun Rasa. Therefore, there is a fundamental difference between the two Rasas. Grief occurs due to the destruction of a loved one and grief has the predominance in Karun Rasa. Vipralambha shringara is based on affection. In Karun Rasa there is a deep feeling of sadness and there is no possibility of the loved one coming. A weak line of hope remains in Vipralambha Shringara- the fiber of hope does not break. The meaning is that in Vipralambha Shringara, the sorrow of separation from the beloved is implied but there is a possibility of reunion with him, whereas in Karun Rasa, the sad mental condition resulting from the destruction of the beloved person or long-term separation is depicted.

(4) Raudra Rasa

When the permanent emotion called 'Anger' situated in the heart of the sahradya is combined with Vibhava, Anubhava and Sanchari Bhava, then it takes the form of Raudra Rasa. Raudra Rasa is expressed due to anger caused by insults, wrongs, insults of teachers, insults of the country and religion by the mischievous attempts of the enemy.

Ingredients of Raudra Rasa

Permanent Emotion- Anger. Anger is the feeling of bitterness or revenge in the heart towards the opponents.

Aalambana Vibhava- A person from the opposing party or an evil person.

Stimulation Vibhava - Evil deeds, crimes, boastful statements, harsh words etc. done by the enemy or opponent.

Anubhava (Feelings)- Redness of eyes, raising of eyebrows, harsh words, description of one's efforts or bravery, roaring, use of weapons, grinding of teeth etc.

Communicative Emotions - fierceness, attachment, pride, memory, pride, agility, anger, labor impulse etc.

Example of Raudra Rasa-

**"Kritmanumatam drishtam wa yairidam gurupatakam
Manujapashubhirnirmaryadairbhavadbhirudayudhai.**

**Narakaripuna sardham tesham sammakiritina-
Mayamahamsringmedomansaih karomi disham balim".**

In the presented verse, Ashwatthama's statement towards Arjun etc. after the killing of Guru Drona is there. Here Ashwatthama is ashrya and Arjun etc. are enemies' alambhana. The murder of the father is a uddipana vibhava. Bearing arms and taking vows are anubhavas. Pride, anger, aggression etc. are communicable emotions. Thus, from the scheme of Vibhavadi causal material, anger has been expressed in the form of Raudra Rasa.

(5) Veer Rasa

When the permanent emotion called enthusiasm located in the heart of the sahridaya is combined with its favorable feelings, anubhavas and communicative feelings, the heroic spirit is strengthened.

There are four types of heroic spirit - (1) Yuddhaveera, (2) Dayaveera, (3) Dharmaveera, and (4) Danaveera.

Ingredients of Veera Rasa-

Permanent Emotion- Enthusiasm. The name of a stable actions is enthusiasm.

Aalambana Vibhava- Enemy, poor, beggar, pilgrim, festival.



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Stimulating Vibhava- The bravery of the enemy, the plight of the petitioner etc.

Anubhava (Feelings)- Thrill, proud speech, kind words, respect.

Communicative Emotions- Pride, pride, memory, pity, joy, opinion, impulsiveness, fierceness, divisiveness etc.

Example of Veera Rasa-

**"Kshudrah santrasamete vijahat harayah kshunnashkrebhkumbhah
Yushmaddeheshu lajjan dadhati paramami sayaka nishpatantah.**

Soumitre tith patram tvamsi na hi rusham nanvaham meghnadah.

"Kinchidbhrubhangalilaniyamitjaladhin Rammanveshayami".

This is Meghanad's statement towards vanaras (Monkeys) etc. Here Ram is alambhan, Meghanad is ashrya, Ram's actions of binding the ocean are the stimulating Vibhava, the heroism is expressed through the disregard towards other monkeys and Lakshmana and the feeling of competition towards Ram and Communicative emotions like pride, memory, impulse, curiosity etc.

(6) Bhayanaka Rasa

'Fear', which is present as a permanent emotion in the heart due to seeing, hearing or hearing fearful events or powerful enemies, gets further strengthened by the experience and communicable emotions and is experienced as a bhayanaka rasa.

Ingredients of Bhayanaka Rasa

Permanent Emotion- Fear. Fear is the feeling of distress in the mind due to a terrible thing.

Aalambana Vibhava- A terrible thing, person or enemy. Imagery of violent creatures, rugged and deserted places, cremation grounds, ghosts etc.

Stimulating Vibhava- Solitude of the place, stillness, fear-inducing behavior and movements of the enemy, terrifying movements of violent creatures.

Anubhava (Feelings)- Worry, sorrow, terror, unconsciousness, impulse, confusion, doubt, guilt, despair etc.

Example of Bayanaka Rasa-

**Greevabhangabhicamam muhuranupatati syandane baddhadrishtih,
Pashchardhena pravishtah sharapatanabhayad bhooyasa poorvakayam.**

**Darbhairarddhavaleedhaih shramavivritamukhabhranshibhilih
keernavartma,
Pashyodagraplutatvadviyati bahutaram stokamurvyam prayati.**

This is King Dushyant's statement towards the charioteer. In which, the fear of deer has been described. Here the chariot running behind or King Dushyant is the alambhana. There are sharp excitation Vibhavas. There are anubhavas like turning the neck, running with full hips etc. Sadness, labor etc. are communicable emotions. Those which strengthen the permanent feeling of fear prove to be in the form of a bhayanaka rasa.

(7) Bibhatsa Rasa

Seeing or hearing disgusting 'jugupsa' form, taste, smell, touch, words etc., due to filth, foul smell or harshness etc., gives rise to strong and bibhatsa rasa with the help of 'jugupsa' form, permanent feeling etc. In this Rasa, only Aalambana is described.

Ingredient of Bibhatsa Rasa-

Permanent Feelings - Jugupsa and hatred. Jugupsa is the feeling generated by seeing a hateful object or fault.

Aalambana Vibhava- Crematorium, dead body, fat, rotten meat, blood, excrement, foul smelling substances and things that cause hatred.

Stimulation Vibhava- Smell of dirty and unpleasant things that cause disgust, efforts of a hateful person, insects getting into dirty things, buzzing of flies, vultures tearing at flesh, carnivorous creatures fighting to snatch the flesh, voices of insects, bad colors etc.

Anubhava (Feelings)- Squinting the eyes, turning away the face, spitting, wrinkling the nose, trembling, thrill etc. sattvika feelings.

Communicable Feelings- Disease, epilepsy, impulse, attachment, unconsciousness, inertia, worry, colorlessness, frenzy, painlessness, guilt, misery, death etc.

Example of Bibhatsa Rasa-

**"Utkrityotkrtya Krittim Prathamatha Prithutsedhabhuyansi Mansa-
Nyanssfikpshthpindyadyavyavsulabhanyugraputiini jagdhwa.**

**Arttah paryastanetra prakatitadashanah pretarankah karanka-
Dankasthadasthisanstham sthaputagatamapi kravyamavyagramatti.**



Notes

Discussion on Rasa



Notes

In the presented example of Malti-Madhava, Madhava is saying this after seeing the corpse-eating ghost in the crematorium. In these lines there is alambhana in corpse or ghost. Cutting, dismembering, eating meat etc. activities are stimulating Vibhavas. Jugupsa feeling finds expression in the form of bibhatsa rasa through the scheme of communicating emotions like feeling and excitement etc. of the audience like spitting, wrinkling the nose etc.

(8) Adbhuta Rasa Rasa

When the permanent feeling of astonishment located in the heart of the sahridaya gets combined with Vibhava, Anubhava and Communicative feelings, then it takes the form of adbhuta rasa. That is, the feeling of surprise that arises in the heart after seeing or hearing some strange, unprecedented, unheard of, extraordinary thing is described as adbhuta rasa. In this, also there is mostly description of alambhana.

Ingredients of Adbhuta Rasa

Permanent Feeling- Surprise or astonishment. Awe is the development of the mind through seeing, hearing etc. of strange things.

Aalambana Vibhava- Amazing, supernatural, extraordinary object or similar incident or scene.

Stimulation Vibhava- Strangeness of the object, suddenness of supernatural event, seeing or hearing of such strange things.

Anubhava (Feelings)- Seeing with eyes wide open, nervousness on face, mouth remaining open, pressing fingers between teeth etc.

Communicative Emotions- inertia, pity, impulse, logic, joy, confusion, doubt, worry, agility, curiosity etc.

Example of Adbhuta Rasa-

"Chitram Mahanesh Batavataarah kva Kantiresha'Bhinavaiva Bhangih.

"Lokottaram Dhairyamahao Prabhavah Kaapyakritirnutan Esh Sargah".

This is the statement of King Bali aimed at Vamanavatara. Vamanavatara is the alambhana here. Their strangeness, uniqueness and radiance etc. are the uddipana vibhava. There are Anubhavas (feelings) of praise, appreciation etc. The scheme of communicative expressions like Dhriti, Harsh etc. is also found here. In this way, the permanent feeling of astonishment, strengthened by the Vibhavadikas, has transformed into a Adbhuta rasa here.

Thus, from the point of view of Bharata, these eight Rasas have been considered. An important and interesting fact about Shanta Rasa is that whether Shanta Rasa can be the subject of drama as well as poetry or not, on the basis of this fact, Shanta Rasa was not counted among the main eight Rasas mentioned earlier. Acharya Dhananjaya does not accept Shanta Rasa because it is not actionable. But Acharyas like Abhinavagupta, Vishwanatha etc. have not prohibited Shanta Rasa from the point of view of drama. The followers of this opinion say that on the stage, a skilled actor can act out the qualities of Shanta Rasa i.e. the reasons that declare the world to be false, worthless, the anubhavas of this Rasa and the communicable emotions like anxiety, sadness, etc. Hence, the example of Shanta rasa is also presented.

(9) Shanta Rasa

Due to the knowledge of the impermanence of the world and the true form of God, the feeling of detachment towards the world is pure. When it is exalted by the appropriate Vibhavadikas, Shanta Rasa is generated. Abhinavagupta, Vishwanatha etc. have called the feeling of equanimity in pain and joy as 'Sham' and have considered it as a permanent feeling of Shanta rasa.

Ingredients of Shanta Rasa

Permanent Feeling- 'Sham or Nirveda'. The spiritual joy derived from asceticism etc is called Nirveda.

Aalambana Vibhava- Knowledge of the insignificance and impermanence of the world, realization of the Supreme Being, ultimate reality, salvation or self-bliss.

Stimulation Vibhava- Ashrams of sages, places of pilgrimage, gathering of saints, study of scriptures, solitude, worldly troubles etc.

Anubhava Feelings- feeling timid after seeing the sorrows of the world, being afraid of troubles, readiness to leave the world, tears, tears, thrill etc.

Communicable Feelings- Dhriti, joy, vibodh, remembrance, devotion, mati, excitement, guilt, pity, sadness, inertia etc. Feeling of renunciation, philosophy.

Example of Shanta Rasa:

"Aho va hare va kushumashyane va drishati va,
Manau va loshte va balavati ripau va suhridi va.

Trine va staine va mama samadrisho yanti divasah,
Kvachitpunyaranye shiva shiva shiveti pralapatah.



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Here Nirveda is a permanent feeling. The falsely perceived world is alambhana. Tapovan is the stimulation Vibhava and Sarpadi has the same visual is anubhava. Dhriti, Mati, Vimarsh etc. are communicative expressions. In this way Shant Rasa has been expressed from Shama/Nirveda.

In fact, other Rasas also depict the subtle and internal moods of humans. Shringara Rasa includes internal emotions like Lajja, Rati, Mudita etc. and the actor enacts them. Therefore, Shanta Rasa can also be the subject of both poetry and drama.



INTEXT QUESTIONS 8.3

1. How many types of Rasa are there?
2. What is Rati?
3. How many types of shringara are there?
4. Who is the king among the Rasas?
5. What do you understand by 'hriasa'?
6. When does Hasa transform into Rasa?
7. Which is the permanent feeling of karuna rasa?
8. When does grief turn into permanent emotion?
9. Explain the difference between Karun Rasa and Vipralabh Shringara.
10. What is Veera Rasa?
11. How many types of Veera Rasa are there?
12. What is fear?
13. When is the bhayanaka rasa confirmed?
14. What is Jugupsa?
15. What is Bibhatsa Rasa?
16. What is astonishment?
17. Define Adbhuta rasa.
18. What do you understand by Nirveda?

19. What do you understand by Shanta Rasa?
20. Why do some Acharyas not consider Shanta as rasa in drama?



WHAT HAVE YOU LEARNT

- Rasa results from the combination of vibhava, anubhav and Communicative feelings.
- Rasa is a pleasurable feeling.
- Rasa is unbroken, self-revealing, blissful, devoid of Vedantar-sparshsunya, and miraculous. Which can be felt. It is not a matter of senses, that is, Rasa cannot be seen with eyes, tasted with tongue or touched with hands. It is a matter of feelings.
- Srngara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, Adbhuta and Shanta, these nine rasas are universally accepted in poetry/drama. Although other rasas are also counted, but mostly only the nine rasas are considered.
- Due to Shanta Rasa not being acted in the drama, some scholars express doubts about it.
- The position of the nine Rasas in the play depends on their form.
- Shringara Rasa is as revered as the king among the Rasas.
- The main difference between Karuna and Vipralabha Shringara is their permanent expressions. In Karuna Rasa, there is sorrow arising from the destruction of a person, while in Vipralambha Shringara, there is sorrow arising from separation from a person.



TERMINAL EXERCISE

1. Explain the definition and nature of Rasa.
2. Explain in detail the Rasa numbers and types.
3. Comment in detail on Shringara Rasa and its types.
4. Write about Hasya and Karuna rasa.



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5. Describe in detail about the raudra and veera rasas.
6. Explain the nature and ingredients of the bhayanaka and bibhatsa rasa.
7. Describe the adbhuta and shanta rasa.
8. Write an essay on Rasa and importance of Rasa.



ANSWERS TO INTEXT QUESTIONS

8.1

1. In Bharatamuni's Natyashastra
2. Bharatamuni
3. Vibhavanubhavavyabhichariasanyogadrasanishpatih.
4. Sahridaya gets pleasure by reading, listening, watching- poem, story, novel, and drama. That is called rasa.
5. "Rasyate asvadhate iti rasah " That which is enjoyed is called rasa.
6. Rasa is unbroken.
7. It is a coordinated form of many elements like permanent feeling, vibhava, anubhava etc.
8. The audience forgets his personality and existence. One becomes engrossed in the pleasure generated by the rasa.
9. Because the pleasure obtained from rasa is worldly and the joy of Brahman is supernatural.
10. Rasa is not physical pleasure, but supernatural and extraordinary pleasure.

8.2

1. Vibhava, Anubhav, Sancharibhava and Permanent Bhava.
2. Due to being permanently present in the heart of the sahridaya.
3. No
4. Eight

5. Reasons for evoking permanent feelings.
6. Two
7. Expressing the permanent feeling situated in the heart with the support of characters in the form of rasa is Aalambana Vibhava.
8. Due to stimulation of rasa.

8.3

1. 9
2. The mutual love feeling between the hero and the heroine is 'Rati'.
3. 2- Sanyoga and Viyoga
4. Shringara Rasa
5. A sense of humor arising in the mind.
6. In permanent feeling, due to the combination of vibhava, anubhava sanchari bhavas.
7. Grief (Shoka)
8. When permanent feelings, grief feelings, anubhavas and communicative feelings are strengthened.
9. The permanent emotion of Vipralambha is rati and the sorrow (Shoka) of karuna rasa.
10. When the permanent emotion called enthusiasm is combined with its favorable emotion, anubhava and communicative emotion, the heroic spirit is strengthened.
11. 4- Yudhaveera, Dayaveera, Dharamaveera, Danaveera
12. Permanent feeling of bhayanaka rasa.
13. When the permanent feeling of fear, vibhava, anubhava, communication feeling comes together.
14. Permanent sense of bibhatsa rasa.
15. The combination of permanent emotion-"Jugupsa", vibhava, anubhava, sanchari bhava forms bibhatsa rasa.



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16. Vismaya is a permanent feeling of wonder.
17. When the permanent emotion called Vismaya (awe) is combined with Vibhava, Anubhava, Sanchari Bhava, then a Adbhuta rasa is obtained.
18. Nirveda is a permanent feeling of shanta rasa. It means worldly detachment.
19. The combination of Vibhavaadi in Nirveda, permanent feeling, gives rise to shanta rasa.
20. Due to not being able to enact.

9

INTRODUCTION TO RASASUTRA AND CONCEPT OF SAHRIDAYA



Notes

You are well aware of the nature, definition, types etc. of Rasa. Bharatmuni, the pioneer of Natyashastra who systematically and comprehensively discusses the form of Rasa and its experience, is the most ancient, important and authentic Acharya. The sutras established by Acharya Bharat regarding Rasa, the explanations given by the subsequent Acharyas are known as Rasasutra-Vimarsh. The explanations of Rasa Sutra presented by Bhattlollata, Shankuka, Bhattanayaka and Abhinavagupta have great importance in determining the Rasa and understanding the nature of Rasa. The views expressed by Abhinavagupta while reviewing the beliefs of Bhattlollat, Shankuka and Bhattanayaka were considered to be the most important. Through their respective explanations, the Acharyas tried to clarify how the permanent feeling gets strengthened and attains Rasarupa through Vibhava, Anubhava and Sanchari Bhava. How does Vibhavaadi combine with permanent expressions? Along with the solution to these questions, an attempt was also made to clarify who feels the pleasure- the characters in Ramadi, the actors performing the act or the audience watching the act?

In this lesson, we will try to understand the discussion on Rasa made by the interpreters of Rasa Sutra and the role of Sahridaya in it.



LEARNING OUTCOMES

After reading this lesson, you-

- are familiar with Rasasutra discussion;
- know the Rasa explanation of Acharya Bhattlollat and Shri Shankuka;

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- know the opinion of Acharya Bhattanayaka, Abhinavagupta, Acharya Dhananjay, Acharya Vishwanath and Acharya Jagannath;
- understand the simplification of Rasa; and
- know the concept of Sahridaya.

9.1 ORIGIN OF RASA

This sutra of Bharatmuni related to the emanation of Rasa has been the subject of discussion among the Acharyas-

"Vibhavanubhavavyabhicharisanyogadrasanishapti."

That is, Rasa results from the combination of Vibhava, Anubhava and communicative feelings. Bharata has called Rasanubhuti as Rasanishpatti in his Rasa Sutra. Due to the extreme brevity of Rasa Sutra, it seems very difficult to understand the nature of Rasa-Nishpatti. In the previous lesson, Vibhava, Anubhav and communicative feelings have been well understood as the causal content of Rasa. The 'combination' of these three results in the origin of Rasa. The whole mystery in this statement is hidden in the words 'combination' and 'origin'. Does this combination of the above three elements occur with each other or do all three occur with some other fourth element? How does this combination happen? Unless the logical meaning of these questions is known, neither the principle of Rasa-Nishpti can be made clear nor the experience of Rasa can be explained.

In Rasa Sutra, 'Vibhava', 'Anubhava' and 'Vyabhichari' are the components of Rasa-Nishpatti. Apart from these, the words 'Syoga (Combination)' and 'Nishpatti (Origin)' are related to the process related to Rasa. In this way, for clarity of Rasa form, the words mentioned in Rasa Sutra can be divided into two main parts-

1. Words denoting the causal content of rasa: vibhava, anubhav and vyabhichari.
2. Words indicating the process of Rasanishpatti: Sanyog (Combination) and Nishapti (Origin).

Although, Bharat has not used the word permanent in this sutra, yet he has made it clear while explaining the Rasa Sutra. Permanent feeling is the most important and necessary element for Rasanishpti.

There is no difference in the interpretation of the words vibhava, anubhav, vyabhichari bhava found in Bharatmuni's sutras, but regarding the words- 'combinationa' and 'nishpatti (Origin)', many acharyas have presented their own explanations. In this regard,

the opinions of the following four Acharyas have largely been the center of discussion among scholars:

- (1) Bhattlollatt- Utpattivada (Originism)
- (2) Sri Shankuk- Anumiticvada
- (3) Bhatnayaka- Bhuktivada
- (4) Abhinavagupta- Abhivyaktivada

In the next discussion, while discussing the beliefs of these four opinions, an attempt will be made to decide the logical meaning of the words 'Smyoga (Combination)' and 'Nishpatti (Origin)' in Rasa-Nishpatti (Origin of Rasa) and to understand the nature of Rasa-Nishpatti.

Bhatt Lollat's Utpattivada (Originism)

1. In the explanation of Bharatmuni's sutra, regarding Rasa-Nishpatti, Bhatt Lollat has propounded the opinion that combination means "Utpadya-Utpadaka relationship" (causation sense) and "Nishpatti" means "origin". That is why, Bhatt Lollat's relational theory is known as originism. This origin of Rasas is accepted by Bhattlollat in 'Anukarya (The character being enacted)'. According to their opinion, rasa neither resides in the actor nor in the hearts of the sahritya, rather it resides in the the character being enacted and is experienced through the enactment skills of the actor.

"According to Bhattalollat's opinion, the difference between permanent feeling and rasa is that only the permanent feeling strengthened by vibhava, anubhava etc. is rasa-cognizant; But both of them live personally in Anukarta Ram etc and are experienced in Anukarta (who is doing enactment)-actor etc".

Anukarya means the historical Ram and Sita etc. or similar characters described in the drama, whom the actors act or imitate on stage. The summary of Acharya Lollat's opinion is -

2. Rasa is generated when Vibhava, Anubhav and communicative feeling combine with permanent feeling. There is no difference between permanent feelings and rasa.
3. Those who are permanent in the unconfirmed state; When they become strong, they become rasa.



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4. Sanyog (Combinationa) means the relationship of the permanent feeling with the subject. This relationship is of three types -
 - Utpadya-utpadaka relationship in permananet feel;ing and vibhava.
 - Gamya-gamaka (Prakashya-prakashak) relationship in permanent feeling and anubhavas.
 - Poshya-poshaka relationship in permanent feeling and communicative feeling.
5. For example, by performing a Yajna etc., one gets amazing results in the form of virtue and the person performing the Yajna experiences a pleasant experience; Similarly, in the theater form of Yajna, due to various reasons, the fruit in the form of rasa is produced, which is relishing by the sahridya.
6. This rasa actually arises in the character being enacted, but on stage, due to the actor's costume, speech delivery etc., the audience considers them to be he character being enacted in the same way, just as a person looking at a seashell shining in the sun considers it to be silver. Hence, the rasa is remains in the character being enacted (actual Ram etc) but the audience considers the actor as the same character being enacted (Ram etc.) hence, he feels that there is rasa in the anukarta-actor.
7. According to Lollat, the real experience of Rasa is considered to be in Ram etc.-Anukarya and secondarily in the actor that imitates the states of Ram etc. That is, the Rati Sthayi Bhava which was generated in the heart of Ram's ashrya in the world by the alambhana of Sita in the form of Sita's gestures and the influence of the environment, was manifested through anubhavas and strengthened by the communicative feelings of worry etc. and Rati Sthayi Bhava was completely fulfilled. After maturing it becomes rasa. This is imitated in drama. Due to enactment acting skills of actor, the imitating actor behaves like an impersonator, here also the feeling of stability gets strengthened and transformed into a form of rasa, hence it seems interesting to the theater audience.
8. Lollat has not mentioned social (Sahridaya) in his explanation, however, it is also true that the entire drama is performed only for the sahridya audience. In this way, even if there is no direct mention of the social (Sahridaya), it can be assumed that the social (Sahridaya) is happy after experiencing the rasa or natyarasa in actor.

9. The biggest shortcoming of this theory is that in it the experience of another's love etc. has been called Rasa.

9.3 ANUMITIVADA (CONJECTURISM) OF SRI SHANKUK'S

While reviewing the opinion of Bhattalollat, Srishankuka established his opinion. They call Rasa a matter of conjecture. Vibhava, Anubhava and Sanchari Bhava are Anumapaka or Gamak and Permanent Bhava are Anumapya or Gamya. Their mutual combination occurs through the relationship "Gammya-Gamaka" or "Anumapya-Anumapak". Therefore, the word "Sayoga (combination)" in Bharat's Rasa Sutra means "Gamya-Gamaka" or "Anumapya-Anumapak" relationship and the meaning of the word "Nishpatti (origin)" is "permitted". Shankuk's opinion considering Rasa as an inferential form is famous by the name of "Anumitivada". The essence of Shankuk's opinion is as follows-

1. The real characters like Ram, Sita etc. are not present during the presentation of the drama on stage. Rather, on stage, the animator presents himself as Ram-Sita etc. due to his practice and skillful presentation of his angika (physical), verbal (Ovachika), sattvika and aharya acts.
2. The audience does not find the imitator and the gestures, expressions and gestures displayed by him to be false and artificial. The audience can guess the original Ram etc and his actions from the Nata-Nati (actors) and Anubhava etc. displayed by him. Here Ram etc., despite being artificial, does not appear like that to the audience.
3. Due to the skill of enactment of Nata-Nati (actor), the idea of permanent feeling of Nata (actor) becomes interesting in the mind of the sahridaya.
4. According to this opinion of Srishankuka, Nat-Nati (actor) is identified with the historical Ram-Sita etc. anukriyas and then from the quantifiers (reasons) in the form of Vibhava, Anubhav, Sanchari Bhavas, the permanent (gamya) of Ram etc. related Rati etc. in Nata (actor) is inferred. Thus, the essence of Shankuk's opinion is to estimate the Rati related to Ram etc in Nata (actor) through anumana.
5. Just as a spectator, seeing smoke on a mountain, infers fire there, in the same way, seeing the actions related to Ram etc in Sahridaya infers Rati etc. feelings in nata (actor).

According to Shankuka, by estimating the Ram etc. in Nata (actor) from Chitraturanganyaya on the strength of imitation, the speculating viewer enjoys the same.



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The name of this estimation is Rasa. According to them, permanent feelings are measurable and Vibhava, Anubhav, Sanchari are measurable. These are Gamyam, Gamaka respectively. The connoisseurs consider the rasa in the nuta (actor), the social (sahridaya) only estimates that rasa. He refuted 'Rosatoptivaad' and established 'Rasanumitivada'.

There are four types of impressions after seeing an object in the world- reality, falseness, resemblance and doubt. For example, the horse in the picture does not appear to be a horse at all. This is not a horse, there is no such false impression. It is like a horse, such a resemblance does not even appear. There is no doubt as to whether it is a horse or not, yet it is considered a horse. Similarly, the realization of Ram etc. in Nat is unique from these four types of worldly realizations. This type of realization is called Chitraturanganyaya.

Acharyas have accused Shri Shankuk's opinion of unreality and artificiality. Here, the actions and expressions and gestures etc. are all artificial and not real. If estimates are made using artificial parameters, then accurate knowledge will not be possible. Rasa is to experience one's own experience through Sahridaya. This cannot be called acceptable. Our experience can become a matter of guesswork at any time.

If the meaning of "Nishpatti" of the Rasa is "estimate", then the inference is also false. If someone considers the fog on the mountain in winter to be smoke and infers fire on the mountain, then this inference is false. Therefore, realization of Rasa is impossible on the basis of false knowledge.

In the opinion of Shri Shankuka, there is no answer to solve this problem as to how the basic emotions like love, grief etc. (permanent emotions) become the social ones (sahridayas) and how the other sad emotions become happy.

This objection was also made on the opinion of Shri Shankuka that first of all, Ram-Sita etc. cannot be our vibhava through inference. Secondly, Indian society's cultural devotion towards these two will hinder the attainment of Rasa. How can a reader who has faith in Ram feel adorned by the description of Ram and Sita's love story? They are worshiped as the father of the world and the mother of the world, considering them as ordinary lovers and how can we get pleasure from their beautiful pastimes? The audience cannot identify with these revered, brave and dignified persons. Therefore, Shankuk's opinion cannot be accepted.

9.4 BHUKTIVADA OF BHATTANAYAKA

Bhattacharya's theory of Bhuktiism also presents the explanation of the principle of Rasa-Nishpatti (origin of rasa). According to Bhattacharya's opinion, "Syoga (combination)" in Bharat's Rasa Sutra means the relationship between bhijya and bhojaka and "Nishpatti (origin)" means "Bhukti". The essence of Bhattacharya's opinion is as follows-

1. While explaining Rasa-Nishpatti, Bhattacharya has considered three types of business in Rasa-Nishpatti - (a) Abhidha, (b) Bhavakatva, (c) Bhojakatva.
2. Through Abhidhavyapara, the meaning of the sentence is understood as Ram-Sita etc. feelings and their observation, smile etc. feelings.
3. In the bhavakatvavyapara, the feelings of vibhava, anubhava and communicative feelings and the permanent feelings like love, grief, sadness etc. are normalized, that is, the feeling of mine or someone else's in relation to these feelings is eliminated and thus freed from the bonds of attachment. After this, these feelings (permanent feelings and vibhavas etc.) become consumable.
4. In the bhojakatvavyapara, due to the destruction of Rajoguna and Tamoguna and the flourishing of Satoguna, those feelings become Rasanubhuti, which is called Rasabhog in this belief.
5. According to Bhattacharya, the second stage of Rasa-Nishpatti i.e. Vibhava in bhavakatvavyapara, etc., instead of being associated with the place, time, person, take a simple form- in the context of Janakvatika, Ram is no longer Maryadapurushottam but an ordinary teenager, Sita is an ordinary teenager, Janaka is become meeting place-garden of lovers. Their words, postures and expressions no longer belong to them and become those of an ordinary lover. Therefore, the cultural devotion and devotion of the observers does not become a hindrance in the rasa. As soon as they are normalized, they enjoy rasa through bhojakatvavyapara.
6. The three actions like firstly understanding the meaning of the poem, secondly generalization and thirdly enjoying the rasa, all these three happen very quickly one after the other.
7. Bhattacharya has refuted the existence and origin of rasa in sahridya, action and follower. He says that rasa is felt neither in the anukarta nor in the anukarya, because from the sahridya point of view both are strangers, he has no relation with them.



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8. It cannot be considered an expression of subjective feelings in the social (sahridaya) as Abhinavagupta believes, because if it is considered as a direct realization then the social (sahridaya) will experience grief due to the grief of the hero and heroine in the compassionate feelings. Since the observer (sahridaya) does not see the real Ram and Sita, he does not get the same impression.
9. During the acting period, the observer (sahridaya) does not even remember his beloved because if that happens then the concentration of the mind will be destroyed. In the poetry of Sita, even though Sahridaya's venerable intellect and Hanuman's extraordinary actions like jumping into the sea etc., the sahridaya cannot automatically find rasa in it.
10. Therefore, when Vibhavadi is normalized from Bhavakatva vyapara, the sahridaya with Sattva Guna gets enjoyment from Bhojakta vyapara.

The idea of generalization and Satvodreka in relation to Rasanishpatti is the most important contribution of Bhattanayaka which is accepted by all the later scholars like Abhinavagupta, Dhananjay, Vishwanatha etc. Through this, he removed the gap left in the views of Bhatt Lollat and Shri Shankuka and linked the feeling of emotion with sahridaya instead of anukarya and anukarta (imitator).

There is only one flaw in their opinion, that is that from the classical point of view there is no basis for imagining actions like bhojakatva-bhavakatva. Later, Abhinavagupta, while establishing his opinion, criticized Bhattanayak's opinion on the basis of scriptures. Abhinavagupta has accepted the generalization but he has termed the concept of bhavakatva as baseless and said that it is unnecessary because the function of bhavakatva is completed by the vyanjanashakti. According to Abhinavagupta, even the idea of bhojkatva is meaningless, because it is only a result of Rasa-Nishpatti. Therefore, there is no need to imagine any other actions for rasa.

9.5 ABHIVAYAKTIVADA (EXPRESSIONISM) OF ABHINAVAGUPTA

1. Abhinavagupta has considered Rasa as expression. The meaning of combination (sanyoga) is "abhivyangya-abhivyanjaka relationship" and the meaning of nishpatti is "expression". Vibhava, Anubhava and Sanchari Bhava are expressive and permanent feelings are Abhivyangya. When there is a relation between Abhivyanjaka and Abhivyanga then Rasa is expressed. Abhinavagupta's opinion is considered universally accepted because it provides answers to all the questions related to Rasa-Nishpatti. The essence of Abhinavagupta's opinion is as follows-

2. Some feelings always exist in the heart of the sahridya in the form of 'Vasana or snaskararoop'. When Sahridaya recites or listens to Vibhavadi in poetry or when he watches them in drama, then the permanent feelings in the form of very subtle 'vasana' present in his heart become enlightened i.e. awakened. These awakened permanent feelings are expressed in the form of Rasa in sahridaya.
3. Rasa is achieved social- reader, listener or viewer. The social (sahridaya) does not relish any feeling from outside, but the permanent feeling present in his heart. The permanent feelings of the hearts of the sahridayas are expressed through vibhava etc. in 'vyangya-vyanjakabhava'.
4. Bhattanayak had opened a door for Abhinavagupta by establishing the principle of generalization. Abhinavagupta accepts generalization, but does not consider Bhattanayak's imagined sentiment or 'bhavakatva-vyapara'. They consider rasa as a 'vyangya' in the form of 'vyanjana'. In generalization, the relationship of a particular person is avoided and in this way, the answer to both the questions is found that how is the feeling of rasa in the social (sahridaya) and how can the happy feeling be experienced out of the sad feelings.
5. The answer to the first question is that rasa already exists as a permanent emotion in the sahridaya. They relish the feelings situated in their own heart awakened by Vibhava etc. and not the spears of Ram etc.
6. The answer to the second question is that through generalization, Vibhava etc. gets its own form. Simplification of Aalambana etc. and permanent sentiments destroys the sad nature of sentiments and makes them palatable.
7. It is possible to express only that thing which is already present, like a pot is already present in a dark room, only then the light of the lamp can express it. Similarly, permanent feelings like Rati etc. are already present in the heart of Sahridaya which are expressed through expressions like Vibhava etc. Just as the pot already present in a dark room is not available to the person without the light of the lamp, it becomes available as soon as the light of the lamp is present. The light of the lamp is its only expression. Similarly, Vibhava etc. are the expressions of permanent feelings like Rati etc. already present in the heart of sahridaya. Pot is expressible by being capable of expression, similarly permanent feelings are expressible by being capable of expression. There is a 'vyangya-vyanjaka' relationship between pot and light (Deepak). Similarly, there is a 'vyangya-vyanajaka' relationship between permanent expression and vibhava etc. Just as when there is a combination of pot and lamp-light, one gets happiness



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from the availability of pot, in the same way, when there is a combination of vyangya-vyanjaka permanent feeling and vibhava etc., the sahridaya gets joy from the expression of already existing feeling.

"According to Abhinavagupta, sentiments like love etc. are present in the form of sanskar in the heart of the sahridaya. They are adept in predicting Rati etc. through 'Lalana' etc. (reasons) in the world of kind sahridaya. In poetry-drama, by abandoning the reasons, they take the form of 'Lalana' etc., supernatural phenomena etc. and with the power of poetry, ordinary phenomena start appearing in the form of general vibhava etc. The sentiments of Rati etc. present in the sahridaya are expressed through consonants and are made palatable. This type of unique relish is called 'Rasa'. It is unique to the permanent feelings.

In this way, Rasa is the relish of emotions, it is expressed in sahridayas. His status also remains in the sahridaya. There is expression of Rasa, not origin or experience. This expression comes from the relation of vyangya-vyanjaka.

9.6 OPINION OF ACHARYA DHANANJAYA

After Bharata, Acharya Dhananjay is the main and important Acharya who explained Rasa from the point of view of drama. According to Acharya Dhananjay, Vibhava, Anubhava, Sattvika bhava and Rati etc. permanent feeling through communicative feelings in the state of relishing is called Rasa. In the staging of drama, the actor through his enactment displays the Vibhava, Anubhava, communicative feeling and sattvika feelings, due to which the permanent feelings already present in the heart of the audience in the form of subtle 'sanskara' become palpable and experienced in the form of Rasa. This relish of poetry or drama is a consciousness filled with unique joy. Those who relish rasa are called Rasika, Bhavaka and Samajika (sahridaya). Dhananjay is a follower of Mimamsaka. His ideology of generalization about Rasa is similar to that of Bhattanayaka and Abhinavagupta, but in the process of producing Rasa, he neither believes in the 'bhojya-bhojaka' relationship, nor in the 'abhivyangya-abhivyanjaka' relationship, rather he believes in the principle of 'Bhavya-Bhavyaka' of permanent feelings along with Vibhava etc.

"According to Acharya Dhananjay, rasa is not vyangya but means of poetry. In Vibhava etc. and permanent feelings, there is a 'bhavya-bhavaka' relationship. According to him, their combination creates a feeling of joy in the sahridaya. For the sahridaya, Nata(actor)- Ram etc. itself becomes the one who gives a feeling of passion, enthusiasm etc. present in the sahridaya, in the same way as clay elephants and horses give a feeling of the enthusiasm etc. already present in the child.

Vibhava etc. are for the reason of the rasa. Vibhava, Anubhava, Satvikabhava and Vyabhichari bhava are Bhavaka and permanent feelings are Bhavaya. When there is mutual relation between them, the sahridaya feels the feeling of rasa.

9.7 OPINION OF ACHARYA VISHWANATHA

Literary philosopher Acharya Vishwanath has determined the form of Rasa on the basis of the interpretation propounded by Abhinavagupta. Like Abhinavagupta, he has considered Vibhava etc. as permanent and generalization of sahriday state. In the world, those who play the role of cause, effect and co-causation in giving rise to emotions like love, grief etc., are called supernatural vibhaav, anubhav and vyabhicharibhava by the names vibhavan, anubhavan and transmission trade respectively in poetry. Due to these, there is an awakening of the sensual pleasures already present in the sahridaya heart in the form of sanskara.

In people who have acquired the skill to predict their feelings of love etc. due to the reasons of Vanitat, their vyangya, side gestures etc. and co-operative reasons like shyness, curiosity etc., the experience of worldly feelings like love etc. again and again has become a sanskara in them and in whom even after births etc. Sanskars are present, they are called sahridaya and they are the ones who enjoy poetry and drama.

Like Abhinavagupta, Vishwanath also clearly mentions the fact that the permanent feelings of worldly love, sorrow etc., may be due to happiness or sorrow in public relations, but by taking alambhana of poetry and drama, they move away from the worldly state through contact with supernatural phenomena. When one becomes supernatural, one experiences complete happiness.

Vishwanath does not consider Rasa in Anukarya Ram etc. because the Rati awakened by the darshan of Sita etc. does not reside in any other person but in Ram only, whereas Rasa is realized in many saharidayas at same time. Rati awakened by Sita Darshan is worldly while Rasa is supernatural.

As a result of theater viewing, the feeling of emotion that is aroused in Ram after seeing Sita is felt in the heart of saharidaya because the emotion that is aroused in Ram after seeing Sita has also been disturbed by the theater viewing and poetry listening. Therefore, since there is no direct relation between cause and effect, the Rati that emerges from the theater cannot be considered in anukarya-Ram.

Vishwanath does not believe in the state of Rasa even in Anukarta Nata (actor). With the help of education and practice, he demonstrates the similarity of Anukarya Ram etc. through four types of enactments - vachika, angika, aharya and sattvika. If he



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relishs rasa, he will become engrossed in it and will not be able to demonstrate the likeness of Ram etc., which is his real function. The second thing is that the follower is a character, the character never enjoys the pleasure. If a dancer becomes an observer and enjoys the drama then he can also experience the pleasure.

9.8 OPINION OF ACHARYA JAGANNATHA

Acharya Jagannatha is considered to be the last scholarly Acharya of Rasa tradition. He has also re-interpreted the views of his predecessors with originality. Acharya Jagannatha also accepts that only permanent feelings get transformed into the form of Rasa. According to them, permanent feelings like love etc. automatically become rasa after being experienced with luminous self-pleasure. Panditraj Jagannatha is of the opinion that a permanent feeling in the form of sankara always remains hidden in the consciousness of the heart. When the veil of ignorance is dissolved then that permanent feeling within which lies happiness becomes visible.

After following the thoughts related to the relish of the Acharyas, it is known that when the sahridaya reads, listens or watches the poetry, it gets generalized with the characters described in it. That is, his affinity towards those characters ends and a special relationship is formed with them. In this situation he starts experiencing the joys and sorrows of the character in a special way. In this experience of happiness and sorrow he experiences only joy. This feeling of joy is the relishing of rasa.



INTEXT QUESTIONS 9.1

1. What do you understand by Rasa Sutra?
2. Who is the originator of Rasa Sutra?
3. How many main interpretations of Rasa are valid?
4. By what name is Bhatt Lollat's opinion famous?
5. What does Bhatt Lollat mean by combination (sanyoga)?
6. What does Bhattlollatt mean by Nishpatti (origin)?
7. Where does Bhattlollatta accept the position of Rasa?
8. Is rasa possible in imitator (anukarya)?
9. 'Anumitivada' is the opinion of which Acharya?

10. What does Shankuk mean by 'combination (sanyoga)'?
11. What meaning do Shankuka take to 'Nishpatti (origin)'?
12. Where do Sri Shankuka accept the state of rasa?
13. Is there rasa only in Nata (actor) etc.?
14. By what judgment do the Sri Shankuka accept the rasa in nata (actor) etc.?
15. What is Bhattanayak's Rasa Nishpatti doctrine?
16. What does Bhattnayaka mean by 'sanyoga (combination)'?
17. What does Bhattanayaka mean by 'Nishpatti'?
18. Which one Bhattanayaka consider the poetic vyapara?
19. Bhattanayak's generalization of Vibhava etc is accepted by which vyapara?
20. Which vyapara is acceptable to Bhattanayaka in enjoying the pleasures of sahridaya?
21. What is the main flaw of Bhattanayak's opinion?
22. What is called Rasanishpatti doctrine of Abhinavagupta?
23. What meaning has Abhinavagupta accepted by 'combination (sanyoga) and 'nishpatti (origin)'?
24. What is the main reason for the universal acceptance of Abhinavagupta's opinion?
25. In what form does Acharya Dhananjaya accept Rasa?
26. Is there vyangya in Acharya Dhananjay's opinion also?
28. Where is the status of Rasa acceptable to Acharya Vishwanatha?
29. What is Acharya Vishwanath called Rasasvadan (relishing of rasa)?
30. According to Vishwanath, what is rasa?
31. How does Acharya Jagannath define Rasa?



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9.9 GENERALIZATION OF RASA

Generalization is that process by which the sahridaya becomes free from its previous feelings of attachment, worry, guilt, happiness and sorrow etc. There is no feeling of

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attachment or attachment in this liberation. The characters of the poetry-drama are no longer special but remain ordinary creatures and their emotions become the emotions of living beings rather than individual beings; as a result, the audience, readers and listeners become completely engrossed in the emotions of the poet described in the poetry-drama.

Acharyas emphasized on two things in this regard- one is the generalization of Vibhava etc. and second is the identification of the experience of the reader and listener with the experience of alambhana described by the poet.

"Generalization is of the poet's own experience, that is, when a person can express his experience in such a way that it can awaken the same feeling in everyone's heart, then in technical terms we can say that the power of generalization is present in him".

Acharyas emphasized on two things in this regard- one is the generalization of Vibhava etc. and second is the identification of the experience of the reader and listener with the experience of alambhana described by the poet. Therefore, the meaning of generalization is that the feeling of a particular person or thing in the mind of the reader or listener should be similar to the feelings of alambhana described in poetry. Just as the object expressed by the poet becomes ashrya for alambhana, similarly it should also become ashrya for the feelings of all the sahridayas and listeners. This proved that generalization is based on Vibhava etc. Aalambhana. The meaning is that due to the prestige of the religions having the same effect as the established sentiments in the form of ashrya, everyone's sentiments get supported.

In this context, it is important to keep in mind that the form of generalization is not generalization of any one. Generalization is a combined, mixed activity of ashrya, alambhana- stimulating vibhava, anubhava and communicative emotion. When their combined activity or business becomes devoid of specific personality, abandons specific relationships and assumes a common or ordinary form, only then can the reader or listener experience the feelings of love etc. In this stage, it is necessary for Sahridaya also to be free from personal emotions. Hence, generalization is the combined simplified form of Vibhaava etc., due to which Sahridaya becomes free from its pre-attachment feelings and relationships and relishes the pleasure.

What is generalization? This is a matter of discussion among the Acharyas. Some Acharyas consider it as a reflection of alambhana, some as a generalization of the poet's experience and some as a generalization of Sahridaya. Bhattanayaka and Vishwanatha clearly believe in generalization of Vibhava, Anubhav and Sanchari Bhava. Abhinavagupta also accepts the simple form of Vibhava etc. The meaning is that these

three Acharyas accept generalization of Vibhava etc. i.e. taking the ordinary form of extraordinary or special.

Generalization serves as a basis for relishing the rasa. Unless the business of generalization is done, the relishing of rasa is not possible because how can the sahridaya (reader, listener or viewer) relish the basic characters who are called ashrya and the nature of their alambhana. Relishing the love of Ram and Sita, Dushyant-Shakuntala, is not right from the point of view of religious sentiment or purity and in the absence of the love of other characters, the rati of love will not be appreciated. In this way, when all the permanent feelings and vibhava etc. are normalized, only then the reader, listener or viewer is able to enjoy the rasa.

In summary, taking a special or extraordinary thing in an ordinary form is called generalization. The form of generalization is more evident in watching drama-cinema than in reciting poetry or listening to poetry. The more people forget their worldly, trivial matters and allow their minds to enter into the subjects of drama and poetry without any hindrance, the more they will enjoy it.

For example, while reading or watching the Janak-Vatika episode of Ram and Sita, the audience readers do not consider them as incarnate men but consider them as ordinary young men and women who are attracted towards each other at first sight.

Rasanubhuti is based on generalization. Indian scholars have thought about this in many ways. The thoughts of these Acharyas are being given briefly here-

- (1) Bhattnayak believes in generalization through his imaginary business 'Bhavakatva (emotionalism)'. The summary of his opinion is that in poetry and drama, after understanding the meaning through Abhidha, the vibhava, anubhav and communicative feelings are generalized through emotional exchange. As a result, the ignorance arising out of all the sahridaya's own attachments, troubles etc. gets eliminated and after this, due to the predominance of Sattva Guna, Rasa becomes palpable.
- (2) According to Abhinavagupta, when the subject-limits of space, time, effect etc. described in the drama are destroyed, that is, they become free from all kinds of bondages. Through generalization, the characters created by the poet no longer become special individuals but become ordinary creatures and when they are present in this state, the heart also becomes free from its prejudices and its worldly relations. Here, along with the generalization of Vibhava etc., the Sahridaya is also normalized due to which it is freed from the bondage of attachment and the permanent feelings of the hearts of the sahridaya also become



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normal instead of being individual's. Then the rasa is relished. In this way, Acharya Abhinavagupta believes in generalization of Vibhava etc. and Sahridaya.

- (3) Acharya Vishwanath considers generalization to be devoid of all the diversity of poetry or drama with its unique personality. Apart from this, he also says that the result of the specialization becoming common is that there is a difference between the character of the poetry-drama and the saridaya, that is, both of them become identical. Thus, along with generalization in Vibhava etc., Acharya Vishwanatha also believes in the identity of the reader and the character (ashrya).
- (4) According to Panditraj Jagannath, when the poet and the actor publish the feeling, experience and communicative feeling, it is accepted through social vyanjana-vyapara that there is a sentiment towards alambhana in the ashrya mentioned in the poetry. Then, due to good-heartedness (sahridayata) a special feeling arises, as a result of which the soul of the sahridaya gets covered with imagination and ashrya and then feelings like love etc. arise in the heart of the sahridaya. The name of these feelings like Rati etc. is Rasa. Acharya Jagannath accepts the identity of sahridaya and alambhana.



INTEXT QUESTIONS 9.2

1. What do you understand by generalization?
2. Generalization occurs of which one?
3. What is the role of generalization in Rasasvada (relishing of rasa)?
4. According to Bhattanayaka, what is generalization?
5. What does Acharya Vishwanatha consider as generalization?
6. According to Abhinavagupta, what is generalization?

9.10 CONCEPT OF SAHRIDAYA

The reader or listener can enjoy reading a poem only when they can take to heart every scene, word, expression, meaning described by the poet, and can visualize the state in which the poet has written the poem and express its feelings. The more the spectator of a drama or the reader-listener of poetry has the power to imagine, the more pleasure they can derive. While following poetry-drama with full concentration, the emotional state of the observer and the reader becomes similar to the emotional

state of the poet. When the audience of poetry conferences applaud any poem, it indicates that they are happy after knowing the essence of the poet and their joy is expressed through the words of wow. Similarly, after seeing the scene of Dasharatha's distraught in separation from Ram, the viewer himself experiences similar distraught and his eyes also start brimming with tears. Seeing the pathetic scene expressed in poetry-drama, it is possible for the audience to forget themselves and be filled with compassion or become happy after seeing the feeling of happiness, only when there is cordiality between the reader and the audience. According to Abhinavagupta, following qualities are essential in Sahridaya-

1. Clarity of mind
2. Self-heart-communicativeness
3. Capability to be engrossed in description

Clarity of mind- Clarity of mind means purity of heart. Attachment, hatred, lust, anger etc. are impurities of the mind and make it impure. These create feelings of attachment and hatred in the heart. A mind filled with attachment and hatred is unable to concentrate on poetry and drama. To be sahridaya, it is necessary for the mind to be free from these disorders. Just as the reflection of the face is clearly visible in a clean mirror, in the same way, the feelings described by the poet are easily reflected in the pure heart of the sahridaya.

Self-heart-communicativeness- Self-communicativeness requires the ability to communicate within the observer's own heart. Meaning of heart dialogue is that what one person has known, the other person also experiences it in the same way. Through heart-to-heart communication, the feelings of two people become similar even if they have different personalities. Because of his sociability, the poet identifies himself with the heart. The feelings of the poet and the sahridaya become similar.

Capability to be engrossed in description- The ability to be engrossed in a describable object is also necessary for sahridaya. It means complete concentration and identification with the subject described by the poet. Whatever is described by the poet, the sahridaya gets so engrossed in that description that it has no knowledge of anything else. This state is also called absorption and identification with the dramatic subject matter. In the state of identification, the mood of the poet and the mood of the sahridaya become similar. The narrow boundaries of personal and other feelings in the mind end. When a drama is watched or a poem is read, the heart of the sahridaya should be filled with the feelings presented in it. The mind should not be disturbed by the emergence of any other emotion or feelings unrelated to the subject matter presented.



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For example, if the viewer, reader or listener connects a tragic scene in a drama with an incident in his personal life, he cannot enjoy it. The rise of personal tendencies destroys the feeling of concentration.

It is seen in the world that even without telling, one can know the mood of a person by seeing his actions and gestures, but due to being bound by the trivial limitations of attachment, the person is not able to get attached to them. The audience's mental attitude expressed through drama is not limited by the narrow limits of perception. There is no petty selfishness in it. The personal boundaries of the *rasajnya* (able to relish the *rasa*) become relaxed at that time. The mind becomes completely absorbed in emotions and experiences extreme peace. At that time the viewer assumes an ordinary mindset. From the point of view of drama, it is called *Rasna-Vyapara* (action of relishing the *rasa*). Therefore, it can be said that only a *sahridaya* has the ability to derive pleasure from poetry, drama etc. Poetry, drama, story, novel are the things of the *sahridaya*. Only a *sahridaya* can experience their joy. Without *sahridayata*, neither sensuality is possible, nor immersion and *rasa* in poetic drama. *sahridayata* is the relish of *rasa*-experience, one who does not have *sahridayata* is not capable of *rasa*-experience.



INTEXT QUESTIONS 9.3

1. What do you understand by *sahridaya*?
2. Is every person *sahridaya*?
3. What do you understand by concentration?
4. What is happiness related to?
5. Which qualities are necessary for *sahridaya*?



WHAT HAVE YOU LEARNT

- The originator of *Rasa Sutra* is Acharya Bharat.
- "Vibhavanubhavavyabhicharisanyogaad rasanishapti." There is the main *Rasa Sutra* which has been interpreted differently by the Acharyas.
- Major *Rasa Sutra* commentators are Acharya Bhattlollatta, Shankuka, Bhattanayaka and Abhinavagupta.

- Acharya Dhananjay considers the components and generalization of Rasa Nishpatti in the same way as Bhattanayaka, but his principle of Rasanishpatti is fundamental. According to which there are vibhava etc. or poetic sentiments, permanent sentiments and sentiments of rasa.
- Generalization means generalization of the subject. Generalization is a combined activity, it is not only about alambhana, not only about ashrya, nor about both of them separately, but about their combined or mixed activities.
- A sahridaya who has the ability to be engrossed in poetry or drama. In this way, after explaining Rasa-Nishpatti and generalization, Sahridaya, the overall explanation of the expression of Rasa can be understood. Acharya Abhinavagupta said in Bharatmuni's Rasa-Nishpatti Sutra- 'Vibhavanubhavavyabhicharisanyogad rasanishapatti' that when the permanent feeling situated in the form of sanskara in the heart of the sahridaya gets the combination of Vibhava, Anubhav and Sanchari Bhava, then it gets expressed in the form of Rasa.



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**TERMINAL EXERCISE**

1. What do you understand by Rasa Sutra discussion?
2. According to Acharya Bhattlolat, explain the explanation of Rasanishpatti.
3. Write about the nature of Sri Shankuk's opinion and the shortcomings in its Rasanishpatti.
4. Explain in detail the specialty of Bhattanayak's Rasa-Nishpatti.
5. Explain the expressionistic nature of Abhinavagupta's opinion.
6. From your point of view, which is the most appropriate explanation of Rasa Sutra and how?
7. Explain generalization and explain its necessity.
8. Explain the concept of Sahridaya.
9. Prove that generalization and Sahridaya are the basic bridges of rasa.
10. Write an essay on Rasa Nishpatti and its entire form.



ANSWERS TO INTEXT QUESTIONS

9.1

1. Sutra related to Rasa
2. Acharya Bharata
3. Four
4. Utpattivada
5. Utpadya-utpadaka relation
6. Nishpatti means origion
7. The state of Rasa accepts in 'Anukarya'.
8. Yes, rasa in imitation is possible.
9. Srishankuka
10. Sanyoga (Combination) means 'Ganya-Gamaka' or 'Anumapya-Anumapaka'
11. Nishpatti means "Anumiti".
12. The state of Shakunka Rasa is accepted in anumana.
13. According to Acharya Shankuka, there is rasa in Nata (actor) etc.
14. Chitraturanganyaya
15. Bhattanayak's Rasa Nishpatti opinion is 'Bhuktivada'.
16. According to Bhattanayaka, the meaning of Sanyog is 'Bhojya-Bhojaka'.
17. Nishpatti means 'Bhukti'.
18. Three poetic vyapara (1.) Abhidha, (2.) Bhavakatva, (3.) Bhojakatva
19. By abhidha vyapara
20. Bhavakatva vyapara
21. From the classical point of view, there is no basis for imagining like Bhojakatva and Bhavkatva.



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22. Abhivyaktivada (Expressionism)
23. Combination-'abhivyangya-abhivyanjaka' relationship, Nishpatti-Abhivyakati
24. Because in this the answer to all the questions related to Rasa Nishpatti is found.
25. According to Dhananjaya, Rasa does not mean vyangya but poetry.
26. According to Dhananjaya, Rasa is not vyangya.
27. Rasa is already present in the heart of sahridaya.
28. In the sahridaya's heart, there is an awakening feeling of sanskara that already exists in the past.
29. To sahridaya
30. According to Acharya Jagannatha, only permanent feelings transform into the form of Rasa.
31. Paditaraj Jagannath is of the opinion that a permanent feeling in the form of sanskara always remains hidden in the consciousness of the sahridaya. When the veil of ignorance is dissolved, then that permanent feeling becomes visible.

9.2

1. Such expression of a person's feelings which can arouse similar feelings in everyone's heart is called generalization.
2. Generalization is of the poet's own experience.
3. Generalization serves as a basis for rasa.
4. According to Bhattanayaka, 'bhavakatva' itself is generalization.
5. Vishwanath considers generalization as depriving all the various aspects of poetry or drama of their distinct personality.
6. Abhinavagupta believes in generalization of Vibhava etc. and Sahridaya.

9.3

1. The poet who can make every scene, word, expression and meaning of the described poem sink into his heart is a sahridaya.
2. Yes

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3. Getting absorbed/absorbed in the subject (concentration)
4. By relishing of rasa.



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MODULE -4

Introduction to Indian Dramas

In this module, the application of the theoretical aspect has been presented to the learners by selecting major plays from Indian dramas.

10. Abhijnanashakunta
11. Mrichchhakatika
12. Dhruvasvamini
13. Prabodhachandrodaya

10

ABHIJNANASHAKUNTA



Notes

This expression is often used for the great Sanskrit poet Kalidasa- 'Kalidasaasya Sarvasamabhijnanashakuntalam' and 'Kavyeshu Natakam Ramyam Tatra Ramya Shakuntala'. Sanskrit scholars have accepted the works of Kalidasaa as the best work not only of Sanskrit literature but also of world literature. This is a play in which Kalidasa has used all the essences in a very beautiful manner. In this play, Kalidasa tells the story of love, separation and reunion of Chandravanshi king Dushyanta and Maharishi Kanva's foster daughter Shakuntala, which he expresses with different dramatic twists. This is the only composition which has been translated and performed the most on theatre. Abhijnanshakuntalam is a great play in the tradition of Natyashastra. Examples of Kalidasaa's works are often given to explain the topics described in Natyashastra.

Abhijn?jakuntalam is the only work which has been translated in India as well as in other languages of the world. In this lesson, we will try to know about this great creation of Kalidasaa, Abhijnanashakuntalam.



LEARNING OUTCOMES

After studying this lesson, you-

- know about great poet Kalidasa;
- know about the works of Kalidasa;
- know about the story of Abhijananashaakuntala;
- know about the characters of Abhijananashaakuntala; and

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- know about theatrical style of Abhijananashaakuntala.

10.1 GENERAL INTRODUCTION OF KALIDASAA

There is difference of opinion among scholars regarding the life and introduction of the great poet Kalidasa. Many scholars agree that Kalidasa is one of the Navratnas of King Vikramaditya of Ujjayani and his time period is the first century BC. The time when Kalidasa wrote his works was the time of decline of Buddhism and revival of Vedic religion. The royal power of the Maurya dynasty had passed into the hands of the Brahmins of the Sunga dynasty and the Vedic religion had received state support. Yajna rituals and the recitation of Veda mantras again started becoming popular in the society. To understand the works of Kalidasa, it is very important to understand the social and cultural structure of that period.

The great poet Kalidasa has composed only three epics and three rupakas, but due to his writing talent, he is counted among the great creators of the world. The three epics written by him are - (1) Meghdootam, (2) Raghuvansham and (3) Kumarasambhavam. Also, there are three rupakas written by him - (1) Malavikagnimitram, (2) Vikramorvashiyam and (3) Abhijananashakuntalam.

The first play written by Kalidasa is 'Malvikaagnimitram' which is the love story of the Shungavanshi king Agnimitra and a princess named Malavika. His second play - 'Vikramorvashiyam' tells the story of the mutual love between the nymph Urvaji and King Pururava. He has adopted the basic form of this story from Vedic narratives. In this sequence, his third play is 'Abhijananashakuntalam' which is the love story of King Dushyant and Shakuntala. From the composition point of view, it has been written in the completely mature style of Kalidasa.

10.2 Introduction to Abhijananashakuntala

Kalidasa has adopted the story of Abhijananashakuntala from 'Shakuntalopakhyam' of Mahabharata. In the play Abhijananashakuntala, Kalidasa tries to make the play more interesting by making some changes in the original story with his imagination. He portrays the character of the hero and heroine very beautifully. Through his imagination, he has made some changes in the original story and has also maintained the public decorum. Like Mahabharata, the story of Shakuntala is also found in Padmapuran. The story found in Padmapurana has some similarities with the story of Abhijananashakuntala. That is why some critics believe that Kalidasa has selected the plot for his play from Padmapuran. Abhijananashakuntalam is an entertaining and simple composition. It is clear that Kalidasa makes some changes from his imagination like the scene of Bhanvara,

cursing of Durvasa, the incident of fisherman and the fourth act. We must understand this fact along with the plot of the drama, only then we will be able to know in its entirety about the story described in each ending.



INTEXT QUESTIONS 10.1

1. What is the time period of Kalidasa?
2. Which is considered to be the best play of Kalidasa?
3. What are the sources of the plot of Abhijananashakuntala?
4. What is the basic story of Abhijnanashakuntalam?
5. What are the poetic compositions of Kalidasa?

10.3 STORY PLOT OF ABHIJANANASHAKUNTALA

Kalidasa has divided the main plot in his play 'Abhijananashakuntala' into seven acts. The story described in each issue is as follows-

Act-1

At the beginning of the first act, Kalidasa performs the process of invocation and praises Lord Shiva. After that the Sutradhar and Nati enter the stage. Sutradhar calls Nati and says if she is wearing the jewelry, then come here. The narrator addresses the audience in his dialogue and requests Nati to present the play before them. Dushyant enters the stage with the incident of Sutradhar and Nati. King Dushyant reaches Kanva's Tapovan while hunting. They come to know that Kanva has gone from Tapovan to some other place for some work. Then Dushyant's eyes fall on Shakuntala watering the trees with her friends. Seeing the beauty of Shakuntala, Dushyant gets attracted towards her and becomes fascinated by her. Love for Shakuntala blossoms in his heart. Shakuntala is introduced to the king that she is the daughter of Menaka and Vishwamitra and has been brought up by sage Kanva. At the end of the act, love for each other begins in the hearts of Dushyant and Shakuntala.

Act-2

In this act, the king talks to his friend Vidushaka about the beauty and love of Shakuntala.



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Act-3

At the beginning of the third act, we learn that Shakuntala is unwell and at the insistence of her friends she writes a love letter to the king. Coincidentally, at that very moment King Dushyant arrives and knowing about Shakuntala's love for her, expresses his desire to marry her. Without informing their teachers, both completed the Gandharvas marriage.

Act-4

In the fourth act, due to some reasons, King Dushyant has to return to Hastinapur. He makes Shakuntala wear his named ring and assures her to call him soon. Shakuntala, saddened by her husband's departure, does not pay attention to sage Durvasa who had come to Tapovan. Angered by this, Durvasa curses Rishi Shakuntala that when the time comes, the person in whose memory you are lost will not recognize you. Due to being lost, Shakuntala herself is unable to hear the curse but coincidentally her friends hear this curse. When the friends pray to sage Durvasa, then Durvasa only assures that the effect of the curse will end by showing the object of Abhijnana identification. Returning from the pilgrimage, Maharishi Kanva comes to know through Akashvani that Shakuntala and Dushyant have settled in the matrimony and Shakuntala is pregnant. They arrange to send pregnant Shakuntala to her husband. At the end of the episode, the scene of Shakuntala being sent from Tapovan is shown to be very poignant.

Act-5

In the fifth act, Shakuntala reaches Hastinapur along with the sages and Gautami and goes before King Dushyant and requests him. But due to the curse of sage Durvasa, the king refuses to recognize Shakuntala. Shakuntala is not able to present the proof that I am the same person with whom you had Gandharva marriage and this child in my womb is yours because the ring given by Dushyant fell in the water. She remembers the curse of sage Durvasa but due to lack of any knowledge, she is unable to prove her point. Feeling insulted, a crying Shakuntala turns away from the king and then a divine light, (Menaka), takes her away.

Act-6

In the sixth act, Dushyant comes to know Shakuntala. Shakuntala's fallen ring is found by a fisherman in the stomach of a fish. When he goes to sell the ring in the market, the soldiers catch him after seeing the ring bearing the king's name. The city guards hear the story of finding this ring from the fisherman and take the ring to the king. Seeing the

ring in front of him, King Dushyant remembers the forgotten incident. He remembers all the things about his love and marriage with Shakuntala. The king becomes sad and gets lost in the memories of Shakuntala. Then Indra's charioteer Matali from heaven goes to King Dushyant with a chariot and asks him to kill the demons on Indra's orders. The king immediately leaves for heaven.

Act-7

In the seventh act, while King Dushyant is returning from heaven after killing the demons, Marich stays at Aditi's ashram. Coincidentally, Dushyant meets his son Bharat and Shakuntala there. The king apologizes to Shakuntala for his crime and Marichrishi blesses both of them. King Dushyant returns to Hastinapura with his wife and his son and with this the play ends.

In Natyashastra, three categories of plot have been described - famous, utpadya and mixed. The story material used by Kalidasa for Abhijnanashakuntalam is of renowned quality. Kalidasa adopted this story from Shakuntalopakhyana of Mahabharata which is described in the eighth chapter of Adi Parva. But it is also extremely important that there are many significant changes in the story of Mahabharata and the story described in Kalidasaa's Abhijnanashakuntalam. This story is found in a very short form in the Mahabharata and Kalidasa has converted this plot into a drama with his imagination and skill. In which he gives a poignant description of the feelings of the human heart. With his imagination he gives dynamism to the plot and portrays the character in a befitting manner. The scene of the bumblebee, the event of the ring falling and being received is captivating in itself. In the Mahabharata, King Dushyant is portrayed as a lustful and promiscuous man who, in fear of society, refuses to recognize his wife and son. He tells lies despite knowing everything. But Kalidasa's Dushyant is completely different from Mahabharata's Dushyant.



INTEXT QUESTIONS 10.2

1. How many points are there in Abhijnanashakuntalam?
2. Who is the hero of Abhigyanshakuntal?
3. Whose love story is there in Abhigyanshakuntal?
4. In which act is the curse given by Durvasa mentioned?
5. According to Natyashastra, what category is the story of Abhijnana Shakuntal?,
6. In which act is the incident about the fisherman?



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10.4 CHARACTERS OF THE PLAY ABHIJNANASHAKUNTALA

The main objective of Abhijnanashakuntalam is to mature the Rasa. The audience can be entertained only by the performance of Rasa and the audience is entertained only when the characters of the play and their characters are attractive. The main difference between a play's success and its failure is the plot, its characters and the characterization of the characters. Even though Kalidasa has included changes in the plot of the play Abhijnanashakuntalam with his imagination, at the same time he has also depicted the character of the characters in an interesting way with his imagination. The number of characters in Abhijnanashakuntalam are relatively high but the main characters of the play are - Dushyanta, Shakuntala, Anusuya, Priyamvada, Gautami, Kanva, Durvasa, Maricha, Sharanarva, Sharadvata and Vidushaka.

Dushyanta

Dushyanta is the hero of Abhijnanashakuntalam. From the point of view of drama, he is Dhairyaodatta hero in nature. While discussing the hero Dhairyaodatta in Dasharupaka, Dhananjay has mentioned his qualities - great strength, very serious, stable mind, egoless and determined. He has also told that this character should be a god or a mythological or historical character and should be a person born in a high clan. Dushyanta, the hero of Abhijnanashakuntalam, is the best among all these categories. In this play, Dushyanta has been portrayed as a handsome and strong young man. Dushyanta is very serious by nature and is a mighty ruler. In Abhijnanashakuntalam, Dushyanta has been described as a friend of Devraj Indra. If there is enmity with someone or a situation of war arises, then in such a situation the goddesses expect their protection only from Dushyanta and Indra. At the end of the sixth act, Dushyanta himself goes towards Indraloka to fight with the demons on the orders of Indra. What I mean to say is that Dushyanta himself is a brave, serious, patient and majestic character.

Shakuntala

Shakuntala is the heroine of Abhijnanashakuntalam. She is the daughter of Vishwamitra and Apsara Menaka. Her parents had abandoned her since birth. In such a situation, Shakuntala was brought up by Kanwarishi. Shakuntala is of unique beauty. In the first act itself, when Shakuntala is watering the trees, Kalidasa has depicted her beauty and youth through Dushyanta. She herself is the daughter of an Apsara, hence her beauty is attractive. Dushyanta, enchanted by her beauty and virginity, becomes sad at their separation. If we look at Shakuntala's character in the context of the entire play, then some important qualities are visible in her character like - shyness, being the daughter of Tapovan, there is simplicity, purity and innocence in her nature. She is a devoted

girlfriend to her hero. The day she sees Dushyanta, she falls in love with him, contrary to the nature of the ashram. In case of separation, she suffers from fever. Shakuntala herself is adept in knowledge and arts. He is completely proficient in animal husbandry, gardening and hospitality.

Down

Clown is an important character in Sanskrit theater style. He does not have any specific role in the main plot but still this character helps the hero in love. He also entertains the audience through his speech and action, that is why it is considered very important to have a clown in the play. He entertains the hero by nature and is his trusted friend. He creates humor through his comical costumes, awkward dialogue style and figure. Despite being Brahmins, these characters appear illiterate and foolish. They are greedy and cowardly by nature, but if we look deeply, they are capable of raising questions to the hero. While praising the hero, they also criticize his actions. The clown character in Shakuntala has been shown to be very simple and dim-witted.

Anusuya and Priyamvada

In the first 4 acts, there is mention of two of Shakuntala's friends- Anusuya and Priyamvada. Both of these play an important role in making the plot dynamic. Both of them always think about Shakuntala's welfare and they are also like Shakuntala in beauty. Both of them are of the same age as Shakuntala and are practical, well-mannered, polite and soft-spoken. Both of them support Shakuntala in every work. Anusuya is patient and practical, that is why Priyamvada gets scared after hearing the curse of Durvasa, but Anusuya remains patient and asks Durvasa for a solution to get rid of the curse. Unlike Anusuya, Priyamvada is soft-spoken, joking and curious. Like Anusuya, Priyamvada is not of a suspicious nature. Anusuya supports Shakuntala in her crisis and Priyamvada in her love affair. One of them is better, reflective and serious, while the other is humorous and eloquent.

Kanva

Kanva is an important character of Abhijnanashakuntalam. Kanva's arrival occurs only in a few numbers in the entire story. Kanva is the patriarch of the ashram and Shakuntala is his adopted daughter. He has affection for her in his heart and for her peace he had gone on pilgrimage. Study of Abhijnanashakuntalam reveals some important characteristic features of sage Kanva. Like he is an ascetic celibate, intuitive and very influential. With his spiritual power, he can know everything about past, future and present, that is why he had already sensed the disaster coming on Shakuntala and had gone to Som Tirtha for her planetary peace. Even after returning to the ashram,



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he came to know about the Gandharva marriage of Shakuntala and Dushyant through his penance.

Sharandarva and Shardvata

Both Sharangarva and Sharadvata are disciples of Kanva. They have immense devotion and reverence towards the Guru. In the absence of the Guru, he takes care of the arrangements of the Ashram. Sharandarva is older than Shardvata in age. He is more tactful than Shardvata. Whereas Shardvata has disinterest in public life. He sees Raj Prasad engulfed in flames. He is a person of polite and calm nature.

Durvasarishi

Durvasa Rishi is an ascetic and appears to be harsh, arrogant, angry and cruel by nature. In Abhijnanashakuntalam, when Shakuntala remains lost in the memory of Dushyant, then with his divine vision he realizes that Shakuntala has become void of feelings due to separation from her husband, but still, considering it as his disrespect, he curses Shakuntala for separation from her husband. Priyamvada finds it unfair to give such a big curse for a small mistake. This incident proves the angry and violent nature of sage Durvasa.

Maharishi Marich

Maharishi Marich is a resident of divine world. Despite having heavenly resources in that world, the sages stay away from them and remain engrossed in penance. Despite having Kalpavriksha, Rishi Marich lives a life of restraint in the company of Apsaras. They are extremely patient, ascetic, patient and have stable minded qualities. When Dushyant reaches his ashram, Maharishi Marich is in samadhi. Dushyant worships him for his rigorous penance. Here it is revealed that Marich is the father of Indra and other gods. Lord Vishnu also takes birth from him in Vaman incarnation. He is detached from work and is engaged in penance for the welfare of the people. Shakuntala finds peace after reaching this ashram. Maharishi Marich had performed all the rites of Shakuntala's son. Kalidasa has very skillfully ended the play with the blessings of Maharishi Marich.

Gautami

Gautami is an ascetic who loves Shakuntala like her own daughter. In the first episode, when Priyamvada jokes with Shakuntala, Shakuntala tells Anasuya that she will complain about it to Arya Gautami. Similarly, in the third act also it is revealed that Shakuntala is ill and then Gautami approaches her and asks about her. Seeing Gautami coming, Dushyant moves away, this is because Dushyant had respect for the elderly. In the

fourth issue, Maharishi Karan had sent Gautami along with Shakuntala as her protector. When Dushyant does not recognize Shakuntala, Gautami explains it to him and orders Shakuntala to speak openly. In this way, Kalidasa has portrayed her as a loving mother.



INTEXT QUESTIONS 10.3

1. DushyantA is the hero of which trend?
2. Tell us about Shakuntala?
3. Who are Anusuya and Priyamvada?,
4. Who is Kanva?
5. What is the nature of sage Durvasa?
6. Where does Dushyanta and Shakuntala meet in the end?

10.5 DRAMATIC STYLE OF ABHIJNANASHAKUNTALA

Kalidasa is the best creator among Sanskrit playwrights. Abhijnanashakuntalam is his third and last composition. Before this, he had composed Malavikagnimitram and Vikramavasiyam. Compared to other plays, Kalidasa's language and style in Abhijnanashakuntalam is refined. He also uses short, simple and interesting style for dialogues. Abhijnanashakuntalam has been called the best among Sanskrit plays because the ultimate development of Kalidasa's dramatic art as per the rules of Natyashastra is visible in this play. Kalidasa composes plays keeping Shringara Rasa at the center. Kalidasa has woven the scenes of both coincidence and separation from his imagination. The main rasa of an rupaka drama should be sringara and all other rasas should be secondary. Following this tradition, Kalidasa also uses other rasas in a secondary form. Like in the fourth act he uses Vatsalya Vipralambha. When Shakuntala is going towards her husband's residence, the way he describes animals, birds, creepers and Kanva becomes a unique and touching scene in itself.

Another important feature of the plays of the great poet Kalidasa is the depiction of nature. Kalidasa describes nature in the play by connecting it with very lively and human emotions. The deep relationship between nature and man is visible in his dramatic works. Kalidasa takes the help of nature in his drama to express human emotions, their intensity and the reality of feelings. By connecting the emotions that are rising in the mind of the character with the events happening in nature, they make the audience's

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heart emotional. In Abhijnanashakuntalam, Dushyanta is distraught with separation from Shakuntala and is repenting for his actions. Similarly, with the arrival of spring, there is no atmosphere of joy and happiness in nature. Mangoes are not blooming, the cuckoo's voice has stopped. Kalidasaa is also known for his beautiful illustrations and for this he uses his unusual talent. A wonderful and erudite description of beauty is visible in all three of his plays. Like in Abhijnanashakuntalam, Kalidasa is unable to separate himself from the description of Shakuntala's form. He repeatedly describes Shakuntala's beauty from Dushyanta's point of view.



WHAT HAVE YOU LEARNT

- Kalidasa is counted among the great poets of Sanskrit.
- The period of creation of Kalidasa is first century BC. He was one of the Navratnas of Vikramaditya.
- The great poet Kalidasa has composed three epics and only three rupakas.
- There are three plays written by Kalidasa- Malavikagnimitra, Vikramorvashiyam and Abhijnanashakuntal.
- Abhijnanashakuntalam is the best play in the tradition of Natyashastra.
- To explain the topics described in Natyashastra, examples of Kalidasaa's works are often given.
- Abhijnanashakuntalam is the only work which has been translated in India as well as in other languages of the world.
- Malavikagnimitram which is the love story of Shunga dynasty king Agnimitra and a princess named Malavika.
- His second play - 'Vikramorvasiyam' tells the story of the mutual love between the nymph Urvashi and King Pururava. He has adopted the basic form of this story from Vedic narratives.
- Kalidasa has adopted the story of Abhijnanashakuntalam from Shakuntalopakhyan of Mahabharata. In the play Abhigyan Shakuntalam, Kalidasa tries to make the play more interesting by making some changes in the original story with his imagination.

- Kalidasa makes some changes from his imagination like the scene of Bhanvera, cursing of Durvasa, the incident of fisherman.
- There are seven points in Abhijnanashakuntalam.
- The main characters of Abhijnanjakuntalam are - Dushyant, Shakuntala, Anusuya, Priyamvada, Vidushak, Kanva, Durvasa, Sharnarva, Sharadvat, Gautami, Marich, etc.
- In this play, Kalidasa has also made some character changes in the original story as per his imagination.

*Notes***TERMINAL EXERCISE**

1. What is the difference between the main story of Abhijnanashakuntal and Shakuntalopakhyana?
2. What do you know about Kalidasa?
3. Tell us about the hero of Abhigyan Shakuntalam?
4. Throw light on the dramatic style of Abhigyan Shatalam.

**ANSWERS TO INTEXT QUESTIONS****10.1**

1. First century BC
2. Abhijnanashakuntalam
3. Shakuntalopakhyana and Padmapuran of Mahabharata
4. Love story of King Dushyant and Shakuntala
5. Meghdootam, Raghuvansham and Kumarasambhavam.

10.2

1. Seven acts
2. Dushyanta
3. Dushyanta and Shakuntala

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4. Fourth act
5. Famous
6. Sixth act

10.3

1. Dhairodatta
2. Unique beauty, modesty, modesty and practicality
3. Shakuntala's friends
4. Kanva is the patriarch of the ashram and Shakuntala is his adopted daughter.
5. Angry and furious nature
6. In the ashram of Maharishi Marich

MRICHCHHAKATIKA

*Notes*

Mrichchhakatikam is famous as an interesting and colorful episode in Sanskrit drama writing. The great poet Shudraka has composed it on the basis of 'Prakarana' described in ten types of rupakas. In fact, in the tradition of drama writing, this is an prakarana which includes many political and social situations along with the main story in its plot.

Even on the present stage, after independence, Mrichchhakatikam has been the most popular drama form among Sanskrit plays, which has been adapted and presented in other languages as well as dialects by various institutions. It is very important to study about the Mrichchhakatikam episode, the most famous play of Sanskrit theatre. In this chapter we will discuss the author of the episode and the plot of the episode in detail because without discussing it one cannot claim to know Sanskrit theater completely.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Shudraka;
- know about the play Mrichchhakatika;
- know about the story of Mrichchhakatika; and
- know the characters of Mrichchhakatika.

11.1 GENERAL INTRODUCTION TO SHUDRAKA

In Sanskrit literature, the name of Shudraka has always been familiar among Sanskrit scholars in the field of story, drama and poetry. Shudraka's name is mentioned in many

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Sanskrit texts like Harshacharita, Kadambari, Kathasaritsagar, Skandpuran. Scholars have tried to determine the time period of Shudraka by studying various Sanskrit literature. Like other Sanskrit poets, Shudraka, the author of Mrichchhakatika, has also not given any clear information about himself. In the preface of the play, Shudraka, like the poets before him, has given information about his eloquence and scholarship. It is mentioned in the preface that Shudraka the poet was a Dwija. He was handsome and handsome. He was an expert in Vedas. By the grace of Shiva, he attained knowledge. Shudraka was an ascetic and he was a completely healthy and fit person. Apart from this, there is no information about the country and time of the poet in his preface.

Scholars have linked Shudraka to South Pradesh. On the basis of the story, scholars believe that Shudraka was a resident of Ujjayani. He was an expert in astrology and religious scriptures. He also had knowledge about lies, art and the art of theft. He had made a detailed analysis about different sections of the society and the businessmen due to which he was very adept in folk knowledge also. Shudraka was not the king of a palace but the king of the people. He was well aware of the shortcomings of the employees and officers involved in state affairs. There was no dearth of literary knowledge in Shudraka. His composition Mrichchakatika is a high quality episode. This episode also demonstrates his excellent knowledge of Sanskrit and Prakrit languages. The use of Prakrit languages as well as Shudraka's in Mrichchhakatika is not found in any other play.

11.2 General Introduction to Mrichchakatika

When Mrichchhakatika was composed has been a subject of discussion among scholars. Some scholars believe it to be composed in the third century BC, first century BC, third century AD, while some scholars place it in the fifth century AD. Thus, there has been a lot of disagreement among scholars regarding the time period of Shudraka. Scholars have provided many evidences for determining the time which are as follows-

- Scholars have determined the time of playwright Bhasa to be fifth century BC. Bhasa also wrote a four-act play named 'Daridracharudatta' which is incomplete. Shudraka's play has ten acts and the first four acts contain the same story which is found in Bhasa's play 'Daridracharudatta'. In this way it becomes clear that Shudraka is a playwright after Bhasa.
- The rules of grammar of Prakrit language given by Acharya Vararuchi. Based on those rules, the language of Mrichchakatika is very similar. The time of Vararuchi is considered to be 300 years before Christ. Thus, Shudraka dates back to 300 BC.

- Acharya Vaman, whose time period is 800 AD, has mentioned Shudraka in his poetry. This also makes it clear that Shudraka must have lived before 800 AD.
- Varahamihir whose time was 589 AD. In his astrological treatise Brihatjatak, he has considered Jupiter and Angarak i.e. Mars as friends, whereas in the ninth issue of Mrichchhakatika, both those planets have been called enemies. It is clear from this that Shudraka was situated before Varahamihir.

Thus, on the basis of the above evidence, the period of Shudraka has been determined to be sixth century AD. Probably Mrichchhakatika was also composed during this period.



INTEXT QUESTIONS 11.1

1. Who are Shudraka?
2. What is the period of creation of Shudraka?
3. In which work of Acharya Vaman is Shudraka mentioned?
4. Whose creation is Daridracharudatta?
5. Whose composition is Brihatjataka?

11.3 THEME OF MRICHCHHAKATIKA

Mrichchhakatika is one of the ten types of metaphor described in Natyashastra. In this episode, the plot has been divided into a total of ten acts. The hero of Mrichchhakatika is Charudatta who is a very virtuous Brahmin and is poor. Its heroine is Vasantasena, who is a beautiful and virtuous courtesan. The basic plot of Mrichchhakatika is woven around the love story of Charudatta and Basant Sena. In this love story, Shudraka skillfully adds another story of a new revolution in the state through his imagination. There is an important incident in the story described in this entire episode, on the basis of which this episode has been named Mrichchhakatikam- Basantasena placing his gold jewelry in the child's clay cart.

The story of Mrichchhakatika has two parts. In the first part, there is the love story of Charudatta and Basant Sena and in the second part, there is the story of Rajviplav and Arya getting the kingdom. The plot of any episode originates from the supernatural or from the imagination of the poet. Its main essence is shringara. The hero can be a Brahmin, a minister or a businessman who is patient and devoted to religion, money



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and work even in adverse circumstances. The heroine of the episode is an ordinary woman or a courtesan. Is full of tricksters, gamblers, wits and cheats. Everything else is like a drama. If we assess Mrichchhakatika on this basis, then its story is also dependent on the people and imagined by the poet. The main essence is shringara. The hero Charudatta is a Brahmin but due to poverty, he is engaged in the activities of religion, money and work. Basantasena is a courtesan and a Kulastri is Dhuta. Both these are heroines and Shudraka has very skillfully planned the trick, the gambler, the wit and the cheat in it.

Act-1

In the city of Ujjayani, there lives a Brahmin named Charudatta who has become poor due to his misfortune. The very beautiful and famous courtesan Basantasena also lives in the same city. Basantasena is infatuated with Charudatta and loves him. The king's brother-in-law Shakara wants to control Basantasena by luring him with money, but Basantasena keeps rejecting his proposal. On a dark night, Shakara pursues Basanthasena, due to which Basanthasena gets frightened and takes shelter in Charudatta's house. Under the pretext of fear of thieves, she keeps all her gold jewelry with Charudatta as a heritage.

Act-2

The Samvahaka is an old servant of Charudatta. After losing all the money in gambling, he hides in the house of Basant Sena, clinging to the gamblers. Basant Sena frees him from his debt by giving money to the gamblers, but out of guilt, the Samvahaka renounces the world and becomes a Buddhist monk.

Act-3

A Brahmin named Sharvalaka is in love with Basantasena's maid Madanika. To free his beloved Madanika from slavery, SharvalakA breaks into Charudutt's house and steals Basantasena's jewelry. Charudatta's wife gives her precious gem jewelry in exchange to save her husband from public condemnation. The clown goes to Basantasena's house with the garland.

Act-4

Shervalaka goes to Basant Sena with his stolen jewelry. Basantasena, knowing the whole situation, keeps the jewelry and frees Madanika from her slavery. Shivalaka takes his beloved Madanika as his wife. Then he gets the news of his friend Aryak being made a state prisoner. He immediately sends his wife along with Rathwaan to the house of the captives and himself sets out to free Aryayak from the prison house.

The clown gives a metal necklace to Basant Sena in exchange of jewelry. Basantasena does not tell the clown the news of finding the jewelry and herself sends a message to Charudutt to meet him at night.

Act-5

There is a very beautiful description of rain in this issue. Basantasena reaches Charudatta's house drenched in rain and spends the night there.

Act-6

As soon as Charudatta wakes up in the morning, he goes to a garden and Basantasena sends his chariot to call the army there. Here in Charudatta's house, Basantasena finds Charudatta's son insisting on a gold cart instead of playing with the clay cart. She fills his clay cart with her gold ornaments and asks him to make a gold cart out of it. Hearing Charudatta's message, Basantasena leaves the house but accidentally climbs on the chariot of Shakaraa standing there. Aryak, who has escaped from the prison, hides himself in Charudatta's empty chariot. The chariot starts towards the garden. On the way, a soldier named Chandanak recognizes Aryak and grants him immunity and allows the chariot to move ahead. In this sequence, Chandan gets into a fight with another constable Veeraka and Veeraka goes to the court.

Act-7

Arya meets Charudatta in the garden. Charudatta grants protection to Arya and after cutting his bonds, sends him off in his own chariot.

Act-8

When Basantasena, accidentally seated in Shakara's chariot, reaches the garden, she finds Shakaraa in front of her. The evil Shakaraa seeks love from Basantasena. Basantasena rejects it. Shakaraa gets angry and strangles him. Thinking Basantasena dead, he covers him with a dry leaf and goes to the court to falsely accuse Charudatta of the murder. Meanwhile, the Buddhist monk conductor comes there and after seeing Basantasena, brings him back to life. The Samvahaka takes Basantasena to a Buddhist monastery for rest.

Act-9

The court is described in this issue. Shakaraa files a case against Charudutt. Charudatta is called. He tries to prove himself innocent but ultimately the crime is proven against Charudutt and Charudutt is given death sentence.



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Act-10

As soon as the time comes to crucify Charudatta, Basanthasena along with the Buddhist monk reaches the place and proves the entire accusation to be false. She tells about the wickedness of hunting. Aryak also, with the help of his friends, kills Raja Palak and becomes king himself. Shakaraa receives death sentence for his wickedness but Charudatta forgives Shakaraa. With the king's permission, Basantasena becomes Charudatta's wife and the play ends here with Bharat Vakya.



INTEXT QUESTIONS 11.2

1. How many acts are there in Mrichchhakatika?
2. Who is a Buddhist monk?,
3. Who is Dhuta?
4. Who is Sharvilaka?
5. In which act we get the news of Arya being taken captive?
6. In which act the court is described?

11.4 CHARACTERS IN MRICHCHHAKATIKA

In the Mrichchhakatika, Charudatta, Dhuta, Basantasena, Shakaraa, Maitreya, Sharvilaka, Aryaka, Samavahaka, Madanika and Radanika are in the lead roles. Shudraka has shown his theatrical expertise in the portrayal of characters.

Charudatta

Charudatta is the hero of the Mrichchhakatika. According to the scriptures, the hero of any prakarana can be Dhirprashant or a king's minister or a businessman. All these traits are visible in Charudatta. His entire life is full of obstacles. Despite all this he always remains calm and serious. In this way, he is a calm hero. By nature, Charudatta is brave, noble, handsome and youthful, skilled at work, clever, polite and attracts people towards himself. Charudatta is a Brahmin youth from Ujjayani city. He is a Vaishya by work. Charudatta's ancestors were famous traders and had amassed a huge amount of wealth. Charudatta's heart is very big. He is so generous that he has given away all his wealth to the poor. His specialty was to help his close friends and acquaintances in their times of distress. As long as he had money, he never insulted anyone. In the story, Charudatta is a hero with a charitable nature.

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Charudatta is of kind nature. The feeling of compassion for everyone keeps rising in his heart. In the play, there is a feeling of compassion in his heart towards his servants also. His servants express this feeling towards their master Charudatta. Charudatta knows the happiness and sorrow of his servants as well as himself. He also has feelings of compassion for animals and birds. He feels pity in blowing away even sitting pigeons.

Another important quality in Charudatta is to protect those who take refuge in him. Charudatta protects others even at the risk of his own life. Despite being poor, Charudatta remains very conscious about his character. He never thinks of cheating others. He accepts to live by begging but he is never ready to live by lies and deceit. Even if he tells a lie due to circumstances, the main motive behind it is the concern for the welfare of others. Even after loving Pariganika, good feelings are visible in Charudatta's character. He also loves his wife and respects her considering her sacred. By nature, he is an art lover. He also has knowledge about music. Even after seeing the theft done by Sharvilaka, he praises his artistry. He is also of religious nature. In the very first act, Charudatta is seen engaged in worshipping the gods. Thus, in short it can be said that Charudatta is a doer of welfare for the people, he is the best among men, the virtues of kindness and walking on the right path are included in his character.

Basantasena

There are two heroines in the Mrichchhakatika- one is Dhuta who is a family woman and the other is Basantasena who is a courtesan. In this episode, the character of Basantasena has been mainly portrayed. Basantasena is the most prosperous courtesan of Ujjaini city. There is enough wealth in his house. In a way his house appears similar to Kubera's house. Basantasena also rejects the ten thousand gold coins offered by Shakaraa without any hesitation.

The beauty of Basantasena is unique. Despite being a courtesan, her character is very pure. Before Charudatta she had never dedicated her love to anyone. He is completely indifferent towards work. The pursuit of money is not the aim of his life. She wants to fulfill her life by falling in love with a respected person in the world. Instead of living a prostitute life, she wants to become a noble housewife.

Basantasena also has a very big heart. By nature, she is of generous nature. When the Samvahaka comes to her refuge, then despite not knowing him, she gives him the gold bracelet worn on her hand to liberate him by donating him and saying that the conductor himself has sent it. Basantasena's character is that of an intelligent, artistically skilled and learned woman. She easily understands what is said through gestures. Her heart is devoted to Charudatta. Basantasena's behavior towards Charudatta's wife Dhauta

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also shows humility and admiration. Seeing Dhuta's elder sister in front of her, she does not hesitate to call herself a maid. Basantasena also loves Charudatta's son Rohasena with all her heart. Seeing the child's happiness, Basantasena takes off her gold jewelry and places it on an earthen cart to make a cart for him to play. It can be said that she is full of affection. In short, Basantasena is pure, of unique beauty, generous and loving.

Shakara

The villain of this prakarana is Shakara. He is very arrogant. He is proud of his relationship with the king. When the judge refuses to hear his case in the ninth act, he threatens that if he does not hear his case, he will ask his brother-in-law Raja Palak to get another judge appointed in place of him. The hunter is proud of his wealth. She is also very proud of her beauty. Being the brother of a beautiful sister, he considers himself extremely handsome. Shakara is illiterate. He doesn't even know what kind of things should be said to which person. He is unstable, stubborn and cowardly. His thoughts keep changing from moment to moment. Even his friends Wit and Chet don't believe him. He is a very cruel, merciless and arrogant person. His cruelty is visible when he attempts to kill Basantasena by strangulating her in private after tricking Wit and Chet. By killing him himself, he tries to blame Charudatta for the murder. Ultimately, Shakara's character can be understood in such a way that he is a mine of vices, a tease of women, gluttonous, ruthless, cruel and selfish. Elements like sharks are anti-social elements.

Clown

The name of the clown of Mrichchhakatika is Maitreya. He is a Brahmin by caste and is a friend and assistant of Charudatta. When Charudatta was rich, he used to live there with great joy, but when Charudatta became poor, he wandered here and there for food and only at night he took his gold. But under any circumstances he does not leave Charudatta's side. He always prays for the prosperity of Charudatta. Maitreya's nature is fearful and angry. When he hears, that Shakara had tried to grab Radnika's hair, he becomes angry and gets ready to kill Shakara. He is afraid of going into the dark. By nature, he is a person of common intelligence.

Shervilaka

Sharvilak is a Brahmin by caste and is an embodiment of courage and bravery. He believes that Goddess Lakshmi resides in courage. He is completely adept in the art of stealing. He has learned the art of theft from an Acharya named Yogacharya. But he is not a professional thief. He does not consider theft as a good work but due to his

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poverty and being trapped in the love of Madanika, he considers theft as a business. Sharvilaka is full of courage. He is the leader of the revolutionaries and breaks the prison gate and takes Aryaka away. It is also his job to enter the palace and kill the guardian and place Arya on the throne. Sharvilak is also a true and firm friend by nature. When he is leaving home with Madanika and Basantasena, he gets the news of Aryak being taken prisoner. He immediately gets down and sets out to free Aryak. In this case, 'Arvilaka also appears to be adept in conspiring. He also loves the courtesan, Madanika. He is adept in donning many disguises and also in speaking the language of other countries.

Dhuta

Dhuta is the married woman of Charudatta. Shudraka has shown her as a devoted woman by nature. She remains with Charudatta equally in happiness and sorrow. She is a follower of her husband. Charudatta is her husband who is in love with a prostitute. Even after knowing this, the loyalty in Dhuta's heart towards her husband has not diminished at all. When she learns that Basantasena's jewelry has been stolen, she brings the jewelry from her mother's house and hands it over to Maitreya to give to Basantasena. She is constantly worried to ensure that Charudutt's reputation is not tarnished in the society. Like normal women, Dhuta is also not greedy for jewelry. When Basantasena sends the jewelry back to Dhuta, Dhuta rejects it saying that Aryaputra has given it to you happily so it would not be right for me to take it. By nature, Dhuta is generous and loves her husband. She considers Basantasena as her sister and wishes her well-being. Dhuta is portrayed as an Indian woman with a noble character.

Madanika

Madanika is portrayed as Basantasena's well-wisher and his beloved. Both love each other very much. Basantasena tells the secret of her love with Charudatta to Madanika. Madanika is secretly in love with Sharvilaka. Sharvilaka steals from Charudutt's house only to rescue Madanika from the audience. Madanika is an intelligent and clever woman by nature. She advises Sharvilaka like a good housewife. When Sharvilaka expresses his desire to free his friend Aryak from imprisonment, Madanika supports him. She never wants to be a hindrance to her husband's duties. Despite being a courtesan, she is a good friend and lover.

Buddhist Monk Samvahaka

The monk of Mrichchhakatika is a Buddhist monk. Before this, he appears as a gambling Samvahaka. His full introduction is revealed when he talks to Basanthasena in the

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second act. He is a resident of Pataliputra and is the son of a householder there. Eager to see the country, he came to Ujjaini and took up a job in Charudatt's house. Initially, considering it an art, he learned body pressing and massaging. Later this became his means of livelihood. When Charudatta became poor, the Samvahaka started earning his living by gambling. One day he lost all the gold coins in gambling and out of fear of the winning gambler, he took refuge at Basantasena's house. It was Vasantasena who freed him from their hands. After taking renunciation, the Samvahaka appears before us in the form of a true ascetic and has complete control over the senses.



INTEXT QUESTIONS 11.3

1. What are the main qualities in the character of Charudatta?
2. In what form has Vasantasena been depicted?
3. What type of character is Shakara?
4. Who is Madanika?
5. Why does the conductor become a Buddhist monk?

11.5 STAGE POSSIBILITIES OF MRICHCHHAKATIKA

Mrichchhakatika is an entertaining episodic composition of Sanskrit dramatic literature. Shadrach has composed it by strictly following all the rules of the episode. The subject matter is entirely created by the poet's imagination and Shudraka has successfully tried to give a social and political cover to the story through his imagination. In fact, he has woven both the stories, one a love story and the other a political story, in such a way that neither can be separated from the other. The kind of characters found in this episode are not seen in any other Sanskrit drama. All the characters represent different sections of the society. He has adopted a social perspective by using low class characters like a thief, a magician, a swindler, a ganika, a ganika in the episode. From the educated judge to the Chandal and from the ganika to the noble woman, he has given a very vivid description of the society of that time through generous and lowly characters.

The main essence of Mrichchhakatika is Sringara. He has beautifully used Veera Rasa in the adopted form of Sringara. The entire episode is full of interesting incidents. Another unique feature of this episode is that different types of Prakrit languages have been used in it. In this Shudraka has used seven types of Prakrit languages. The use of so many languages and dialects of Prakrit is not visible in any other Sanskrit rupaka.

Perhaps this is one reason why this episode has been translated into many languages and dialects and played in an interesting manner. Acharya Bharata has also given instructions to use Prakrit language as per the time, place and character. Shudraka is seen following this instruction beautifully. Thus, Shudraka's dramatic style in the Mrichchhakatika episode is very simple, graceful and devoid of artificiality. The dialogues of the play are poignant and successful in expressing emotions. The style of dialogues is also suitable for theatre. Due to its theatrical possibilities, this episode is becoming the center of attraction not only in Sanskrit dramatic literature but also in modern theatre.



Notes



WHAT HAVE YOU LEARNT

- The period of Shudraka is sixth century.
- There is mention of Shu Draka in Vamanakrit Kavyalankar Sutra.
- Mrichchhakatika is an episode written by Shudraka.
- There is a beautiful coordination of love story and political story in Mrichchhakatikam.
- There are ten points in Mrichchhakatika episode.
- The story of Mrichchhakatika is imagined by the poet.
- In Mrichchhakatika, Charudatta is the hero, Basantasena is the heroine and Shakara is the anti-hero.
- The episode has been named Mrichchhakatika due to the incident of Basantasena keeping gold jewelry in the child's clay cart.
- Mrichchhakatika describes characters like thief, gambler, swindler etc.
- Seven types of Prakrit languages have been used in Mrichchhakatika.
- The main essence of Mrichchhakatika is Sringara. Veera Rasa has been used as Angiras for Sringara. Comedy is also planned according to the incident. In the end, a poignant use of Karun Rasa is also seen.



TERMINAL EXERCISE

1. What is the main story of Mrichchhakatika?
2. What did you know about Shudraka?

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ANSWERS TO INTEXT QUESTIONS

3. Tell us about the character described in Mrichchhakatika?
4. Tell us about the dramatic style of Mrichchhakatika?

11.1

1. Creator of Mrichchakatika
2. Sixth century
3. Poetry
4. Bhasa
5. Varahamihir

11.2

1. Ten Acts
2. Samvahaka
3. Charudatta's wife
4. Thief
5. Act-3
6. Act-9

15-3

1. Brave, generous, kind, clever, skillful, polite, attractive personality
2. Qualities of the heroine, peerless beauty, good character, generous, kind, affectionate
3. Anti-hero, arrogant, deceitful, rude, cruel and merciless
4. One day, after losing everything in gambling, he takes refuge in Vasantasena out of fear of the winning gambler. Vasantasena frees him from their hands. Hurt by this incident, the conductor takes retirement.

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DHRUVASVAMINI

*Notes*

Jaishankar Prasad's name is important as a major playwright of modern Hindi plays. He has given a new dimension to modern drama writing. If we look at the Hindi playwrights before Prasad, he is mostly seen translating or adapting mythological, historical or English plays. Prasad's original works also deal with the subjects of present times. Jaishankar Prasad does not translate or adapt any previously written play nor does he recreate it. He has freely expressed his thoughts and feelings through drama.

Prasad's plays have often been put to the test of theatre. Sometimes it was called more theater and sometimes the need for a new stage technique was felt for Prasad's works. Prasad himself also says that if the plays are staged with modern theater techniques, then my plays are stageable. He is seen imagining future theater ahead of his time. Many subjects like a deep historical romantic vision, feeling of patriotism and women's discussion come forward openly in his plays. In this lesson, we will discuss the play Dhruvaswamini written by Jaishankar Prasad.



LEARNING OUTCOMES

After studying this lesson, you-

- know about the play Dhruvaswamini;
- know about the story of Dhruvaswamini;
- know about the characters of Dhruvaswamini; and
- know about the dramatic technics used in Dhruvaswamini.

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12.1 DHRUVASWAMINI

Dhruvaswamini is a famous play written by Jaishankar Prasad which was published in the year 1933. Dhruvaswamini is the last play of Jaishankar Prasad. Prasad ji has beautifully depicted the period of Samudragupta's death and Chandragupta's ascension to the throne in this drama. He has tried to decorate that historical time period in the story with his imagination. This play has been a realistic and impressive creation.

This play written by Prasad is of 3 acts. The heroine of the play is the female character Dhruvaswamini. This is a drama of historical nature. The plot of the play is related to the Gupta period. The roots of the story of this play can be seen in the Sanskrit play 'Devi Chandragupta' written by Visakhadutta. Through this play, Prasad has drawn the attention of the audience and readers towards history in its present time. They try to project India's present through its glorious past and national consciousness. Just as it has been the Indian tradition of drama writing that by adopting a historical or mythological story, the playwright definitely makes some changes in the original story with his imagination, in the same way, Jaishankar Prasad has also beautifully combined history and imagination in the play Dhruvaswamini.



INTEXT QUESTIONS 12.1

1. When was the play Dhruvaswamini published?
2. How many acts are there in the play Dhruvaswamini?
3. The plot of the play is related to which period?
4. Dhruvaswamini play is related to which play of Vishakhadutt?
5. What is the purpose of the play Dhruvaswamini?

12.2 PLOT OF THE PLAY DHRUVASWAMINI

Dhruvaswamini is the main and central female character of the play. The entire story has been woven keeping this character at the center. It is shown in the story that Ram Gupta gets trapped in the conspiracy of Shikhar Swami and forcibly marries Dhruvaswamini and also usurps the kingdom. The villain of the play is Shakraj. He becomes infatuated with Dhruvaswamini after hearing about her beauty and demands Dhruvaswamini from Ramagupta as a treaty proposal. Ramgupta, demonstrating his cowardice, gets ready to hand over Dhruvaswamini, but Chandragupta does not accept

this. There is a dialogue between Chandragupta and Dhruvaswamini in which Dhruvaswamini expresses her feelings. At the end of the play, Chandragupta kills Shakraj and marries Dhruvaswamini. This entire story is mainly described in three acts. The story told in acts is as follows-

Act-1

Ramagupta's camp is shown at the beginning of this act. Dhruvaswamini enters the camp. Along with him comes a man and a woman carrying swords. The woman does not speak for some time in the beginning but later she tells Dhruvaswamini about Chandragupta. She also tells that Chandragupta loves Dhruvaswamini with all his heart. Along with this, she also informs Dhruvaswamini about Chandragupta's condition. Then suddenly Ramgupta enters the camp. He looks very worried. His dialogues reveal that he is filled with apprehension that Dhruvaswamini still loves Chandragupta.

While the conversation is going on between Dhruvaswamini and Ramgupta, suddenly a guard enters. He wants to give a sad news to Ramgupta but Ramgupta does not listen to him. He is worried only about Dhruvaswamini. Amatya Shikhar tells Swami Ram Gupta that Shakraj has sent a proposal for a treaty and in this proposal, he has demanded Dhruvaswamini for himself and the wives of the feudal lords of the Gupta Empire for his feudal lords. If this proposal is not accepted then he will attack the Gupta Empire and destroy everything.

Ramgupta, showing his cowardice, accepts this proposal. Dhruvaswamini strongly opposes this and requests Ram Gupta not to do this. But Ramgupta does not listen to Dhruvaswamini's words. When Chandragupta learns of this proposal, he chides Ramagupta for his cowardice and decides to go to Shakraj's camp himself in place of Dhruvaswamini. Ramgupta and Shikhar Swami also ask Dhruvaswamini to accompany them. At last, both Chandragupta and Dhruvaswamini prepare to go to Shakraj's camp.

Act-2

The venue of this act is Shakraj's camp. Koma is seen in Shakraj's camp who is Shakraj's girlfriend. Then suddenly Shakraj enters with a sword in his hand. He looks extremely worried. He waits anxiously for his messenger Khigil. Seeing Koma, he starts talking to her. He shares the confusion going on in his heart with Koma. Koma goes to get a cup of wine to calm him down.

Then Khigil enters. He gives the news to Shakraj that Ramgupta has accepted both his proposals. Shakraj is happy. Koma secretly overhears the conversation going on



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between them. Shakraj orders his feudal lords to celebrate the victory.

Shakraj becomes impatient at the thought of Dhruvaswamini's arrival. Khingil tells Shakraj that Dhruvaswamini's palanquin has arrived and he also tells that Dhruvaswamini has asked to meet Shakraj alone. Koma forbids Shakraj from going alone. But Shakraj, impatient with lust, refuses to listen to her and condemns her. He also insults his religious teacher Mihir. Mihir leaves taking Koma with him.

Dhruvaswamini and Chandragupta, disguised as Dhruvaswamini, enter the stage, conversing with each other. Both of them call themselves Dhruvaswamini. Shakraj sees both of them and gets mesmerized by their beauty. Then Chandragupta takes the opportunity and challenges Shakraj to a duel. There is a war between the two and in the end, Chandragupta kills Shakraj.

Act-3

The events of this act take place in the inner chamber of Shakraj's fort. Dhruvaswamini is on the stage when a soldier enters. She asks the soldier about Chandragupta's trauma. Suddenly the priest enters the stage. He calls Dhruvaswamini as Mahadevi and asks her to organize a special religious ritual for Swastyana, but Dhruvaswamini refuses to call herself Mahadevi. In her dialogues she expresses her feelings about the pitiful condition of the women described in the priests and their scriptures. The priest leaves saying that he will look at his theology again.

Mihirdev and Koma enter the stage and plead to take away Shakraj's dead body. Dhruvaswamini orders them to take away the dead body. Just then Chandragupta enters the stage and tells Dhruvaswamini that it is useless for him to stay here now.

Suddenly a noise is heard from the background. Mandakini enters and tells Chandragupta that Ramagupta's soldiers have killed Acharya Mihir and his daughter Koma while taking away the body of Shakraj. All the feudal lords are sad about this. He is condemning Ram Gupta in derogatory terms.

Ramgupta enters the stage and is very angry after knowing all this. He orders Chandragupta to be imprisoned. Dhruvaswamini condemns this act of Ramgupta and refuses to accept herself as his wife. Angered by this, Ramgupta orders Dhruvaswamini to be imprisoned as well. All this is unbearable for Chandragupta. He breaks the chains. Then, seeing the opportunity, Shikhar Swami comes to Chandragupta's side.

A meeting of the Council of Ministers is held. In that, all the ministers and feudal lords allow Dhruvaswamini to divorce Ramgupta and marry Chandragupta. In anger, Ramgupta attacks Chandragupta deceitfully but then a feudal lord sees him and kills

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Ramgupta. The drama ends here.

In this way, Jaishankar Prasad has transformed the historical event of the Gupta period into a drama with his imagination. The only fact found in history is that Chandragupta attained the throne by killing his elder brother Ramgupta, but what was the reason due to which Chandragupta had to do this? Historians have no answer on this subject. Prasad ji made this question his basis and gave originality to the issue of women exploitation that has been going on in Indian society for centuries under the guise of tradition. The basic sentiment of the play contains many questions related to women's freedom and their rights which come out in the dialogues of Dhruvaswamini. A man considers a woman only as an object of enjoyment, a man can marry more than one, there is no question regarding a woman's will and reluctance regarding marriage, a woman is not allowed to remarry, there are many such things which come out in this drama. Jaishankar Prasad not only articulates women's problems with great skill but his other characters also seem to display rebellion against stereotypes by getting the opportunity. Just as Koma is tolerating the injustice done to her, Mandakini and Dhruvaswamini raise questions on the evil practices that have been going on against women for centuries. The play ends on a very ideal note.



INTEXT QUESTIONS 12.2

1. About what thing is Ramgupta in doubt?
2. What proposal does Shakraj make to Ramgupta?
3. Who is Koma?
4. At what place does the incident in the second act take place?
5. How is Ramgupta killed?
6. What is the relation between Dhruvaswamini and Chandragupta?
7. What happens at the end of the play?

12.3 CHARACTERS OF THE PLAY DHRUVASWAMINI

Dhruvaswamini, there are three female characters in the play Dhruvaswamini, Mandakini and Koma. The male characters are Ramgupta, Chandragupta, Shikharswami, Shakraj, Khigil, Mihir Dev and Purohit. Apart from these main characters, some other characters also enter the play like - Hijra, Dwarf, Hunchback, Pratihari, Khadagdharini, Kumar,

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Samant etc. But the story of the entire play focuses only on 3 characters - Dhruvaswamini, Ramgupta and Chandragupta. The entire action of the drama has been woven keeping them at the center. Now we will know about them in some detail-

Dhruvaswamini

The entire incident of the play Dhruvaswamini revolves around Dhruvaswamini. Dhruvaswamini is forcefully married by Ramgupta but in the end she accepts Chandragupta as her husband. Dhruvaswamini is the main heroine of this play. From the plot of the play, we come to know that Chandragupta and Dhruvaswamini are attracted to each other but due to the conspiracy of Shikhar Swami, Chandragupta's elder brother Ramgupta forcibly marries her and also fraudulently usurps Chandragupta's kingdom.

Dhruvaswamini's beauty is unique. She is so beautiful that Shakraj becomes enamored with her beauty. He wants to get Dhruvaswamini by any means, that is why he sends a treaty proposal to Ramgupta. It was because of her beauty that Chandragupta gave her his heart.

If we look at the beginning of the play, Dhruvaswamini appears as a woman who is completely dependent on the man. Despite falling in love with Chandragupta, she marries Ramgupta without any opposition. She accepts this situation and tries to adapt herself to the situation. But she is never able to accept Ramgupta from her heart. When Ram agrees to accept the secret treaty proposal and send Dhruvaswamini to him, Dhruvaswamini is heartbroken. She pleads with him again and again but Ramgupta rejects this too. Then she says- "Nothing, I just want to say that men have made it a practice to oppress women by considering them as their animal property, that cannot go with me. If you can't protect me, if you can't save your family dignity and woman's pride, then you can't even sell me." She further says- "I am not an object to be gifted, a cold gem. I have the liquid redness of blood. My heart is warm and there is a light of self-respect in it." When Ramgupta rejects the request of Dhruvaswamini, then these expressions burst from his heart. The feeling of protest within her becomes vocal but due to depression she gets ready to commit suicide.

Reading Dhruvaswamini's dialogues, one gets the impression that she is extremely practical and intelligent. He is very practical about life. She keeps the feelings of her heart hidden. She does not easily express her feelings in front of everyone. In Shakraj's camp, she uses her intelligence and helps Chandragupta to kill him. Due to her intelligence, she takes the people and all the feudal lords on her side. She also argues



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with the religious leader and leaves him speechless.

Along with Dhruvaswamini, Prasad has also thrown light on many women's problems. In the story, Dhruvaswamini is conscious about her self-pride. This feeling is so strong inside her that even after marrying Ramgupta, she never accepts him because her soul never allows her to do so. To protect her self-respect, she first appeals to Ramgupta but later stands up herself. In the play, Dhruvaswamini is sometimes seen as a helpless woman and sometimes she is seen adopting a strong stance against injustice and oppression. She also condemns Ramgupta by calling him coward and weak.

Chandragupta

Chandragupta is the main hero of the play. His character has all the qualities of a hero. By nature, he is brave, dutiful and brave. Chandragupta's blood boils when Ramgupta agrees to send Dhruvaswamini to Shakraj's camp. He very fearlessly opposes this decision of Ramgupta. And not only this, he also gets ready to sacrifice his life to protect Dhruvaswamini.

Apart from being brave and valiant, Chandragupta is also patient, discriminating, kind and charitable making him even greater. He tolerates atrocities committed against himself but never tolerates atrocities committed against his own people. For the sake of dignity of the clan, he accepted the marriage of Dhruvaswamini and Ramgupta, but he did not accept at all the sending of Dhruvaswamini to Shakraj's camp. That is why he rebels against Ramgupta.

Another quality prominent in Chandragupta is sacrifice and contemplation. When Emperor Samudragupta declares Chandragupta as the future emperor, but after his death, Ramgupta takes over the power of the state. On this occasion, Chandragupta happily hands over his kingdom to Ramgupta. Thus, Chandragupta emerges as the best hero among male characters. Had Chandragupta not been there in the story, perhaps Dhruvaswamini would not have been able to be vocal to protect her independence and self-respect.

Ramgupta

Ramgupta is the main male character of this drama. Most of Dhruvaswamini's questions are related to Ramgupta. Ramgupta's character is weak, incompetent, cowardly and lustful. Many characteristics related to Ramgupta come to the fore in the play. Like he is a drunkard, neglectful towards his wife and inhuman and luxurious. Even when Ramgupta interacts with other characters, many things come to light. Like his nature is suspicious. He always has this suspicion that Dhruvaswamini loves Chandragupta.

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Like his dialogue is- "The woman who lives under someone else's rule and loves any other man must have a deep and wide-ranging passion in her, but not the same one who would love Chandragupta. Who knows when that woman might get hurt? Who knows how many evil circles will start revolving within. Ramgupta is not brave and courageous, that is why instead of fighting and putting his life in danger, he is ready to hand over Dhruvaswamini and feudal wives to Shakraj.

Shakraj

Shakraj Dhruvaswamini is a minor but major character in the play. He appears in the second act. Due to its presence, there is a conflict in the plot of the play. Shakraj is a foreign ruler. He has come from Shaka country. He is a self-willed, ill-mannered and barbaric person by nature. Shakraj is a skilled warrior in warfare and also a skilled ruler. He surrounds Ramagupta's camp and blocks the path of his opponents by blocking the mountain path. In this way he defeats Ramgupta.

Mihirdev

Mihirdev appears in the play as a real religious leader, affectionate, a seer of the future, self-respecting and of high character. He is against deceit, fraud, injustice and oppression in politics. When Shakraj, corrupted by his position, sends Dhruvaswamini's proposal, then Mihirdev tells Shakraj not to lose his hands on politics for the sake of politics, which has a wide connection with the human world. By achieving success in ordinary events of politics, you can consider yourself clever for a moment. You may make a mistake of understanding. Heavenly light resides between two loving hearts. Mihirdev is also the father of Koma. Koma is his daughter. He loves Koma more than life. Jaishankar Prasad has planned this character as a visionary of the future. Shakraj wants to ignore his daughter and make Dhruvaswamini his own. Mihirdev expresses his disagreement on this immoral policy of Shakraj.

Koma

Koma represents the stereotypical traditional form of an Indian woman for whom her husband is the only purpose of life. There is no one else in the world except the husband. Koma is a combination of tenderness and sentimentality. His entire love is based on emotions only. His mind cannot see atrocities on anyone. Shakraj's harshness and cruelty towards him is also unbearable. He is very cool by nature. His heart is soft. Koma appears in the play as an ideal girlfriend with a generous heart. He has inherited intelligence and thinking. At the heart of Koma is generosity and concern for humanity. He has love in his heart for other women. Despite not worrying about herself, she

opposes Shakraj for Dhruvaswamini. She is prudent, fearless, ascetic, peace-loving and of sacrificial nature.

Mandakini

Mandakini is the third and important female character. Although he is not so important in the main story but still it is necessary to discuss him. Mandakini is discreet. With her intelligence she can easily understand even the most complex situations. He is also fearless. She is not afraid to speak truth and justice even if there is a king in front of her. In the last scene of the play, she rebukes Ramgupta for his despicable act in front of the State Council. She says- "The fear of the king cannot strangle Mandakini. If you people had any sense, you would not have sent your family member of dignity to the enemy's fort like this.

The spirit of service is also very strong in Mandakini. Despite adverse circumstances, she remains engaged in the journey of taking Chandragupta to Dhruvaswamini. Mandakini strongly opposes the conservative view of religious scriptures, injustice and weakness of women. Throughout the play she is seen raising her voice to protect women's rights. His dialogues express the oppression of women, their cries and compassion. There is a feeling of rebellion in his mind for the religious scriptures. According to him, religious scriptures are the main reason for the miserable condition of women.

12.5 DHURUVASWAMINI'S DRAMATIC STYLE

We get all the information about any character from the text of the play. Often writers present details about characters in their play. These details are made the basis for characterisation. From this we come to know about the character's appearance, colour, costume, nature etc. There is another way to know and understand the characters, in which we get a lot of information about the character from the dialogues spoken by him. The work done by them reveals their inner self. Jaishankar Prasad has presented the characters independently in his plays. In the plays written before him, the characters were often of divine and demonic nature and sometimes reflected the playwright's own point of view. Jaishankar Prasad has rejected such stereotypical characters. The characters used in his plays express their personal self. They are free and there is no charge of any kind on them. Like in Dhruvaswamini, Dhruvaswamini and Chandragupta are independent in themselves and the anti-hero or villain of the same play, Ramgupta and Shakraj, are completely different characters.



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The specialty of Prasad's plays is that they have an entertaining coordination of both history and imagination. He also brings the characters to life with historical events and reflects the present times through these historical events. Jaishankar Prasad has been a romanticist poet. Some important qualities are visible in his characters. Such as feeling of self-pride and self-respect, women empowerment, feeling of freedom and equality of women as well as romanticism of love and beauty. That is why his plays are not only called historical plays but also called historical romantic plays because he is seen making a thrilling impact on the present through the characters of history.

The plays written before Dhruvasvamini have some variation in craft. There are only three acts in this play and there are not many scenes. In previous plays, Jaishankar Prasad did not make maximum use of rang symbols, but in Dhruvasvamini, he uses rang symbols in abundance. Unlike earlier plays, there is no laxity in the tightness of Dhruvasvamini. He has skilfully molded the plot into the craft of drama. All the earlier plays are romantic in outlook but Dhruvasvamini is half romantic and half realistic play.



INTEXT QUESTIONS 12.3

1. What qualities are seen in the characters of the play Dhruvasvamini?
2. What is the specialty of Prasad's plays?
3. What is the specialty of Prasad's character?
4. What is the difference between Dhruvasvamini as compared to earlier plays?
5. What nature of drama is Dhruvasvamini?



WHAT HAVE YOU LEARNT

- Dhruvasvamini is the last dramatic creation of Jaishankar Prasad.
- Dhruvasvamini was published in the year 1933.
- The main basis of the play Dhruvasvamini is a historical story in which Samudragupta, Chandragupta and Ramgupta are the main characters. The only mention in this story is that Chandragupta ascended the throne after killing Ramgupta, but why he did so is unknown. Prasad has made this question the basis of his imagination.

- Dhruvaswamini There are three female characters in the play Dhruvaswamini, Mandakini and Koma. The male characters are Ramgupta, Chandragupta, Shikharaswami, Shakraj, Khigil, Mihir Dev and Purohit.
- The heroine of the play is the female character Dhruvaswamini. This is a drama of historical nature. The plot of the play is related to the Gupta period.
- There are only 3 acts in this play and there are not many scenes.
- In Dhruvaswamini, Prasad uses color cues extensively.
- Chandragupta is the main hero of the drama. His character has all the qualities of a hero. By nature he is brave, dutiful and brave.
- Most of Dhruvaswamini's questions are related to Ramgupta. Ramgupta's character is weak, incompetent, cowardly and lustful.
- Koma represents the stereotypical traditional image of an Indian woman for whom husband is the only purpose of life. There is no one else in the world except the husband. Koma is a combination of tenderness and sentimentality.
- The roots of the story of this play can be seen in the Sanskrit play 'Devi Chandragupta' written by Visakhadutta. Through this play, Prasad has drawn the attention of the audience and readers towards history in its present time. They try to project India's present through its glorious past and national consciousness.



Notes

**TERMINAL EXERCISE**

1. What is the importance of Dhruvaswamini in the series of Sanskrit drama writings?
2. Tell us about the basic story of the play Dhruvaswamini?
3. Tell about the naming of Dhruvaswamini?
4. Tell about the application of Dhruvaswamini?

**ANSWERS TO INTEXT QUESTIONS****12.1**

1. In 1933

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2. There are three acts in the play Dhruvaswamini.
3. Gupta period
4. Devi Chandragupta
5. To draw the attention of readers and viewers from the past to the present.

18.2

1. Ramgupta is in anger regarding the love affair between Dhruvaswamini and Chandragupta.
2. Shakraj has sent a proposal for a treaty and in this proposal he has demanded Dhruvaswamini for himself and the wives of the feudal lords of the Gupta Empire for his feudal lords. If this proposal is not accepted then he will attack the Gupta Empire and destroy everything.
3. Koma is the lover of Sha Karaj.
4. The incident in the second act takes place in Shakraj's camp.
5. In anger, Ramgupta attacks Chandragupta deceitfully but then a feudal lord sees him and kills Ramgupta.
6. Dhruvaswamini liked Chandragupta but Ramgupta forcibly married her.
7. At the end of the play, Dhruvaswamini and Chandragupta get married.

12.3

1. Some important qualities are visible in the characters. Such as feeling of self-pride and self-respect, women empowerment, feeling of freedom and equality of women as well as romanticism of love and beauty.
2. What is the winner of Prasad's plays?
3. The specialty of Prasad's plays is that they have an entertaining coordination of both history and imagination. He also enlivens the story with historical events and reflects the present times through these historical events.
4. In previous plays, Jaishankar Prasad did not make maximum use of color symbols, but in Dhruvaswamini, he uses color symbols in abundance.
5. Dhruvaswamini is a romantic and realistic play.

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PRABODHACHANDRODAYA

*Notes*

Prabodha Chandrodaya has an important role in the course of Sanskrit drama writing. Playwright Shri Krishna Mishra has made a serious philosophical idea on basis of the play in the tradition of Sanskrit drama. Writing a play with this type of plot is a challenging task as it can lead to loss in entertainment value. But Shri Krishna Mishra did the work of converting such a serious ideology into a story with great skill and cleverness. The way in which he has given place to the human being and his internal conflict in the play is indeed very creative. Shri Krishna does not even violate the rules of drama in the writings of Prabodhachandrodaya. Dialogues are also used keeping the performance in mind. Fundamentally, there is a coordination of Advaita Vedanta and Vishnu Bhakti in this play, but nowhere does philosophy and preaching slow down the pace of the play.

In this lesson, we will discuss about Prabodhachandrodaya. Why this play is important in Sanskrit theater tradition and how this play was composed by Shri Krishna Mishra will be our topic.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Shri Krishna Mishra;
- know the plot of Prabodhachandrodaya;
- know about the characters of Prabodhachandrodaya; and
- know about the dramatic technique used in Prabodhachandrodaya;

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13.1 GENERAL INTRODUCTION OF SHRI KRISHNA MISHRA

The time period of Shri Krishna Mishra is determined from the reference given to 'Gopal' in the preface of Prabodh Chandrodaya. Gopal always encouraged Shri Krishna Mishra to compose Prakrit drama and through it he wanted to indelibly commemorate the victory of his friend Raja Kirti Varma over King Karna. Karna is mentioned in an inscription dated 1042. The second inscription is found in 1092 in which Chandela king Karna is mentioned. On the basis of all these facts, it has been concluded that the time period of Shri Krishna Mishra is the second half of the eleventh century.

The residence of Shri Krishna was Magadha because in his works he mentioned a pilgrimage named Mandar except Dwarka and Mathura. This Mandar is situated in Bihar. Prabodh Chandrodaya is the only creation of Shri Krishna Mishra. By its very name it indicates the story depicted in the play.

13.2 GENERAL INTRODUCTION OF PRABODHACHANDRODAYA

In fact, Prabodh Chandrodaya is a serious and philosophically symbolic play. Human life is depicted in 6 acts. In the play, Shri Krishna Mishra has presented a picture of two tendencies of the human heart. One instinct seems to be inclined towards self-knowledge and the other instinct seems to turn away from it. There is an idea of opposition between two sons of the mind and both of them are step brothers who have arisen from the inclination and retirement of the mind. Their names are Moha and Vivek. On the side of attachment are Kama, Rati, Lobha, Hinsa, and Ahankara. He also has a grandson named Sambhav who is born to Moha's son Lobha and his daughter-in-law Trishna. Mithyadrishti is shown as a kulta. Charvaka represents the inclination towards materialistic pleasures. On the other hand, the main aspect of the second side is discretion along with which are Mati, Karuna, Shanti, Shriddha, Kashama, Santosh and Vastuvichar. Vivek feels defeated for some time, his army gets disintegrated but in the end Vivek wins. Vishnu Bhakti plays an important role in this victory. This is the main plot of the play.

Along with this, the story of shraddha and Sahanti has also been added. Shanti who has lost her mother whose name is Shraddha. Shraddha is attacked by evil tendencies but she finds protection through devotion to Vishnu. Shri Krishna Mishra has very skillfully presented human tendencies in the form of characters in this story.

In the story, he skillfully shows the lack of Shriddha in Jainism, Buddhism and Brahminism, the major religions prevalent at that time. In the play, after a long struggle, the side of truth wins which is shown as Sangram Vijay. King Mana is very sad at the

separation from his son and his wife Pravritti, but through true principles and knowledge of Vedas he builds patience in him and he accepts Nivritti as his wife. Ultimately, Vivek meets the Upanishads and through this Upanishad one becomes enlightened and everyone's world is freed from knowledge.

13.3 MAIN CHARACTERS OF PRABODHACHANDRODAYA

At the beginning of the play we see the Sutradhar and the Nati. Sutradhaar is the master of drama and Nati is his wife. In the main story, Vivek is the main protagonist and Mati is his wife. Vastuvichara is the friend of Vivek. Santosh is his companion. Purusha is husband of Upanishad and Prabodoudya is the son of Purusha. Shraddha has been shown as a female character in the drama. It has three forms - Satvik, Rajasi and Tamasi. Shanti is Vivek's sister. Karuna is the friend of Shridhha. Vishnu Bhakti is the friend of Upanishad and Saraswati is the friend of Vishnu Bhakti. Upanishad is Vedanta science. Kshama is shown as the friend of Vivek. Vairagya, Nididhyasana and Sankalpa are the three sons of the Mann. Other characters are Pariparishva, Purusha, Sarathi, Pratihari.

It is clear from the names of the characters that Shri Krishna Mishra has made Vedanta philosophy the objective of this play. Shri Krishna Mishra has shown in character form both the tendencies which help and hinder man in his Vedanta knowledge. By portraying the conflict of both the tendencies in the form of character conflict, he has made the audience aware of them.

Mahamoh is the antihero of the story. Mishra ji has shown Kama, Krodh, Lobha, Dambha, Ahamkara, as ministers of Moha. Charvaka is the friend of Moha. Kapalik is the originator of Soma theory and Mahant is a mischievous Mathapati. Mithyadrishti is depicted as Moha's wife and Vibhramavati as his friend. Rati is the wife of Kama, Hinsha is the wife of Krodha and Trishna is the wife of Lobha. Batu, Shishya, Purusha and Dauvarik are other characters.

In this way, we can see that by showing the diverse emotions of the human mind in the form of characters, playwright Shri Krishna Mishra has used the conflict going on in them very interestingly. All the characters are in accordance with the sentiment. The fundamental nature of emotions can be easily seen in his dialogues. All the characters in the play are symbols of these emotions.

Thought is that which has factual thoughts about an object. Mati is said to be the intellect which follows Vivek. Only such mental feelings have been created as characters in this play. For the study and interpretation of the play, it is important that the reader



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or viewer has knowledge of this philosophy, otherwise the play will not be able to fulfill its purpose. They should know that they are not just watching a play; they will be able to enjoy the play only when they understand its meaning.

**INTEXT QUESTIONS 13.1**

1. In how many inscriptions is mention of King Karna found?
2. What is the time period of Shri Krishna Mishra?
3. Why is Prabodha Chandrodaya Pratik Drama?
4. Who is Vivek in Prabodha Chandrodaya?
5. Whose wife is Rati in Prabodha Chandrodaya?
6. Which story runs along with the main story in Prabodhachandrodaya?
7. Whose friend is Karuna?
8. Who is the originator of Soma theory?
9. Who represents the inclination towards materialistic pleasures?
10. Who is Vinubhakti?

13.4 PLOT OF PRABODHACHANDRODAYA

In the play Prabodha Chandrodaya, the plot is described in a total of six acts. Shri Krishna has based the play on philosophical ideas. The plot of the play is as follows-

First Act

There are two women of the mind - Pravritti and Nivritti. The attachment and conscience arising from them become opposed to each other. With discretion there is peace, labour, and with attachment there is lust, greed, craving, anger and violence etc. Kama and Rati are introduced at the beginning of the number. Rati tells Kam that conflicting conscience is a problem for Moha. Sex makes him believe that you are a woman and that is why you are afraid of it, otherwise discretion would not exist. For you ministers of conscience who are talking about Yama and Niyama, only our mental disorder is enough. These Yama rules cannot stand in front of Mada and Matsarya. Rati also asks Kam that I heard you and Vivek are from the same clan. Kama says that there is only one lineage. Why do you ask this? Only we both have the same father. Our father



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mind has acquired this world on its own strength. Both of us were dear to our father. And we took control over them. This conscience wants to remove us and father from its path. Rati asks if this sin is being committed only out of jealousy and hatred. On this, Kama says that you will get scared. A demon named Vidya is going to be born in our clan. Due to this, Rati gets scared and clings to her work. Kama assures him that knowledge will not arise during his lifetime. You just be patient. Rati asks if Vivek wants the birth of this Vidya? This knowledge will make even them proud. The answer is yes. On the other hand, mind and conscience are talking to each other. Vivek tells Mati that this unfortunate act is making us look like sinners. Mati asks that man is naturally in bliss, then how did these people put him in bondage. Vivek says that even a smart man gets trapped by women. These too have been put in bondage by Maya. Mati asks the reason for his answer and Vivek says that only if we have a connection with the Upanishads, enlightenment will arise and this bondage can be freed.

Second Act

In the second act, Mohraj calls out arrogance and says that Vivek has promised enlightened rise and has sent courage towards pilgrimages. It is time for the downfall of our dynasty. Therefore caution everyone to oppose it. The place of salvation for everyone on earth is Kashi and go there and create disturbance in all the four ashrams. I have made my mark here. Sly people drink alcohol and spend the night with village brides and in the morning they pretend to be ascetics. Then arrogance comes from the south and says that all the people living here are fools yet they take pride in their erudition. Sages turn their heads and claim Vedanta. Saying this, the ego reaches the ashram of arrogance. Seeing the decorations there, he makes that place his resting place for some time. Seeing him coming, Dambh's disciple tells him to stay away. One cannot go there without washing feet. By doing this the ego is ready to go there but the pride through its efforts asks Batu to stop him. The ego is greatly surprised. When ego tells about itself, pride recognizes him and says, hey, this is my grandfather. After recognition, pride bows at the feet of ego. The ego proudly says that I had seen you as a child at the end of Dwapar Yuga. You have grown up now and because you have grown up, I could not recognize you. Is everyone in your family well? Arrogance says yes, those people are also here. Ego asks about pride and attachment and discusses about discretion. Only then does attachment arrive. Along with him, Charvak sect also comes and propagates its sect. He is very happy to hear the Charvaka theory. There is a conversation between Charvaka and Dambha. Charvaka says that there is a Yogini named Vishnubhakti. Yesterday they stopped his promotion. Still, it has a huge impact. It becomes very difficult to even look towards the dynasty where she lives. Just then a man arrives with a message from the middleman. Reading her letter, it is

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revealed that Shanti is explaining the Upanishads day and night to her mother, Shram, to introduce Vivek to the Upanishads. Attachment says that when lust is against him then what is his status. Our order to the middle class is to keep the religion intact. Only then anger and greed enter the stage, revealing their qualities. Attachment thinks of ways to control peace.

Third Act

False vision absorbs labor and in search of peace labor goes searching for forests, mountains, rivers. On the insistence of her friend named Karuna, Shanti goes to search for labor in hypocrites. There she sees Digambar Jain monks roaming around claiming that their faith is superior. There he gets labour. But that is tamasic labour. In this connection with the search, Shanti also goes to Buddhist monks. There a Buddhist monk is also roaming around making his belief superior. There too, Shanti sees Tamasic labour. There is debate about superiority in Jainism and Buddhism. Shanti goes ahead and sees Soma Siddhanta from whom the Jain monk asks her Siddhanta Darshan. The Soma doctrine has attracted the monks due to their greed for women and alcohol. Royal Shram, dressed as Kapalika, embraces both of them and makes them drink liquor. Due to similarity of name, Shanti suspects that this is not my mother Shram. Then Karuna tells that your mother's labor is with Vishnu Bhakti, it is some other royal labor.

Fourth Act

Labor and friendship are talking to each other. Maitri says to Shram that I have heard from Mudita that Vishnu Bhakti Devi has rescued you from the clutches of Mahabhairavi. Knowing this I have come to meet you. The incident of Shram Mahabharti tells this. Maitri also tells Shram in her story that we four sisters live in the hearts of Mahatmas. She also tells that Dev Vivek sent a call for objective thinking. Vivek tells Vivekavastu that our war with attachment has begun. Lust is the main warrior on the side of attachment and we have chosen you to fight it. The objective thought says that this is not a difficult task for me. What a big deal it is to win the job. Forgiveness says that I will definitely conquer anger and after conquering anger, violence and drunkenness will themselves accept defeat. Satisfaction is called for to win profit. Santosh says that we should prepare to attack Banaras. King Vivek also orders to send his army.

Fifth Act

In the fifth act, the army of conscience attacks attachment and when attachment is destroyed by the army of conscience, then Shram comes to the conclusion that opposition from one's own people always leads to the destruction of the family. Vishnu

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meets Bhakti and Shanti Shram and asks what is the news of war. Shram says that due to the protest of the goddess, what should have happened happened. The armies on both sides stood face to face. Vivek sent Nyayadarshan as a messenger to Moh. The messenger went and told Moh to leave the temple and retreat, otherwise he would be completely destroyed. Hearing this, Moh became very angry and at the same time Saraswati appeared in front of our army. A terrible battle took place and all the people on the Mohican side suffered casualties. The attachment hid somewhere. When Man heard all this news, he felt very sad due to the death of his son. The news of Pravritti's death broke him. Then Saraswati reached him and introduced the real form of the world to his mind. He inclined towards renunciation and Nivritti was appointed to the post of wife of the mind. In this way the mind finally attained peace.

Six Act

Now peace and labor were assured and they started living comfortably. Then one day Shanti asked Shram about the news about the kingdom. Shram explained to her that the man had renounced the relationship and adopted renunciation. Through hard work he also came to know that even in this situation, attachment has not given up its wickedness. He appoints Madhumati to bring happiness to the man. And Madhumati shows the imagination to the man, Maya agrees, the mind approves it and the resolution encourages him. The man also agrees but then the elements from the background expose this illusion in time and alert the man. The man expresses his desire to see Vivek and also sends an invitation to Upanishad but Upanishad remains reluctant to meet Vivek because Vivek had left him in difficult times due to which Upanishad had to suffer a lot. Explains Shanti Upanishad. Then somewhere the Upanishad meets Vivek. The Upanishad narrates its story to the man. The man asks Upanishad, how did you spend so many days? The Upanishad says that I have stayed in places like monasteries and old temples. I have seen the people living there doing mischief. And this is how the Upanishad narrates its story. At this very moment Nididhyasana appears and tells the Upanishad that two children named Vidya and Prabodhnam will be born from your womb. After getting Vidya transformed into the mind through struggle Vidya and handing over Prabodhchandradaya into the hands of men, you should move towards Vishnu Bhakti with discretion. This is what happens in the end. With the rise of enlightenment, the man's darkness goes away and the man gets freedom from the joy of devotion to Vishnu.

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INTEXT QUESTIONS 13.2

1. How many acts in Prabodhchandrodaya?
2. Who is in support of Vivek?
3. In which act, Dambha entered?
4. In which act, Shridhha entered?
5. When Mann meets to Shanti?
6. What nature of the plot of this play?

13. 5 DRAMATIC STYLE AND THEORETICAL APPLICATION OF PRABODHACHANDROYA

Composing a play on the theme of spirituality in the series of Sanskrit plays has been an important task and a topic of discussion. Krishna Mishra's play Prabodhchandrodaya has been discussed among scholars even after the 11th century. Probably this play is the first symbolic play in which an attempt has been made to portray the tendencies and their struggle on the stage by showing them in the form of characters. One easily remembers the play 'Bharat Plight' by Bharatendu Harishchandra in the same style, in which he presents the main factors of India's plight in character form.

Prabodh Chandrodaya has been termed as shadow drama, symbol drama and emotional drama by scholars. In fact, when abstract emotions are humanized and presented in a drama, such plays are known by these names. In Sanskrit drama, there is no tradition of writing such plays before Shri Krishna Mishra. Although some symbolic plays must have been written, scholars have considered this work of Shri Krishna Mishra as the first work of this category of plays. The credit for writing symbolic plays by purely humanizing abstract feelings goes to him.

Expressing any one philosophical principle in a drama is a very difficult task. The philosophical symbol stories of Puranjan in Srimad Bhagwat have indicated this. In such plays, when abstract characters are humanized, they become personified in such a way that their purpose is destroyed and they have little personality. The very life of that character becomes the emotion; most of the time they are more of a theory than a living person. Shri Krishna Mishra has accepted this challenge very well. In fact, Prabodhchandrodaya is a calm and romantic drama. If we look at the rasas described

in Natyashastra, we get only eight rasas. Acharya Bharat has not used Shanta Rasa in drama. But in the 11th century, Shanta Rasa is established as the ninth Rasa and Shri Krishna Mishra writes Prabodhchandrodaya keeping this Rasa as his target. Seeing abstract emotions like hard work, knowledge, devotion, prudence, intelligence, anger, ego in the form of characters on stage is full of interest in itself. Only Krishna Mishra can imagine to show the monism of Vedanta in the form of a story instead of any mythological and historical events in the plot.

Krishna Mishra's dramatic work gave rise to many metaphors over time. Many playwrights have created their metaphors using it. Like Yashpal wrote a metaphor named 'Mohaparajay' in the 13th century, Venkatnath wrote a metaphor named 'Sankalpasuryodaya' in the 14th century. This tradition did not stop. In the 16th century, Gokulnath wrote a metaphor named 'Amritudaya'. Srinivas Dixit composed an allegory named 'Bhavnapurushottam' and Karanpur composed 'Chaitanya Chandrodaya'. In the late 17th century and first half of the 18th century, Vedkavi wrote symbolic forms named 'Vidyaparinay' and Varadacharya wrote 'Yatirajvijay'. To know Shri Krishna Mishra's Prabodh Chandrodaya means to know a dramatic style in the tradition of Sanskrit dramas which left the traditional story experiment and adopted a new creative story.



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INTEXT QUESTIONS 6.3

1. Which is the main essence of Prabodhachandrodaya?
2. Which is the symbolic play written by Harishchandra?
3. Who is the author of Mohaparajaya Rupak?
4. When was the resolution sunrise metaphor written?
5. What is meant by symbolic drama?



WHAT HAVE YOU LEARNT

- The author of Prabodhchandrodaya is Shri Krishna Mishra.
- The time period of Shri Krishna Mishra is 11th century.
- Shri Krishna Mishra has made the principle of monism of Vedanta the main basis of the plot of his play.

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- For the first time in the tradition of Sanskrit drama, Shri Krishna Mishra composed a play by transforming a philosophical idea into a character.
- Prabodhchandrodaya is a calm drama.
- Prabodhchandrodaya is a 6 act play.
- The hero of Prabodhchandrodaya is Vivek and the anti-hero is attachment.
- Prabodh Chandrodaya is the story of the struggle between conscience and attachment. In this, along with discretion, the companions of mind, objective thoughts, contentment, labour, peace, devotion to Vishnu, Upanishads and attachment are greed, pride, anger, lust, charvak, ego, false vision etc.
- Sanskrit playwrights who have changed in the style of Prabodh Chandrodaya have created their allegories in which they have made human instincts and invisible mental disorders as characters.



TERMINAL EXERCISE

1. What is the importance of Prabodha Chandrodaya in the series of Sanskrit drama writings?
2. Tell us about the basic story of the play Prabodha Chandrodaya?
3. Tell about the naming of Prabodha Chandrodaya?
4. Tell about the application of Prabodhachandrodaya?



ANSWERS TO INTEXT QUESTIONS

13.1

1. Karna is mentioned in an inscription of 1042. The second inscription is found in 1092 in which Chandela king Karna is mentioned.
2. Around the latter half of the 11th century
3. Because the characters of the drama are symbols of emotions.
4. Hero
5. Work

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6. Story of faith and peace
7. Shraddha
8. Kapalik
9. Charvaka
10. Upanishad's friend

13.2

1. Six act
2. Along with conscience are peace, along with faith and attachment are lust, greed, craving, anger and violence etc.
3. Second act
4. In the fourth act
5. Philosopher

13.3

1. Shant Rasa
2. In the sixteenth century
3. Yajapala 13th century
4. 14th century
5. Yathirajvijay

MODULE - 5

Theatre: Techniques and Design

In this module, learners are introduced to theatre techniques and designs.

14. Theatre: Introduction and Types
15. Rangasangeeta
16. Navarasa Sadhana
17. Body Postures and Facial Enactment

14

**THEATRE: INTRODUCTION
AND TYPES***Notes*

What is theatre? What is theater art? How many types are there? Many such questions arise in our mind. When someone talks about theatre, we often associate it with acting performance. This is right because acting is at the center of theatre. You must be aware that Along with theatre, some other nouns are also used in the same context like drama, drama, theater, play, drama, metaphor etc. But do you know that there is some fundamental difference between these words? To know this, we need to It is very important to know and understand about theatre.

Often we choose the path of acting after being influenced by films and start it with theatre. There are also many well-known actors who have acted on stage for a long time and then ventured into films. Although acting on film and theater may seem similar on the surface, there are some technical differences between the two. To understand this, we need to understand the process of both film and theatre. In this lesson we will try to know and understand theatre. Here we will learn about the origin and development of theatre. Along with this, we will also discuss what was the ancient form of theatre? How a book like Natyashastra was composed in India. Emphasis will also be laid on how modern theater started and what are its characteristics.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the general introduction of Rangmanch (theatre);
- understand the origin and development of Rangmanch (theatre);

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- know about Natya Mandap;
- understand the nature of ancient Rangmanch (theatre);
- understand the Rangmanch (theatre) mentioned in Natyashastra;
- know the types of Rangmanch (theatre);
- know the general introduction of present Indian Rangmanch (theatre); and
- know about modern Rangmanch (theatre).

First of all let us talk about what is the meaning of the word theatre? Firstly, today we also use the word 'theatre' as a synonym for the English word theatre, which means scenic space. The word theater is also used for those places in the context of architecture. It is a theater where on one side the theatrical presentations are performed and on the other side there is seating arrangement for the audience. Thus, we use the word theater in relation to the auditorium built for the drama.

The second thing is that we often use the word theater for the performance of plays also. The word 'Theatre' is also used in the context of architecture for those places where on one hand theatrical performances are performed and on the other hand there is seating arrangement for the audience. In this way we use the word Rangmanch (theatre) in relation to an auditorium built for drama.

Today in the present era, we also see the usage of many more words related to Rangmanch (theatre) like Rangakarami (theater artist), Rangakalakara (theater actors), nataka, natya, drama, play etc. Every artist working on stage is called a Rangakarami (theater artist), whether he is an actor, director or someone working back stage. A play is something that a playwright prepares in the form of a script for performance. In English the word drama is used for this. When that script is performed it is called Natya. In English it is called play. Thus, at present when we say 'Rangamanch (theatre)' it means the art where play is presented in front of audience.

Thus, we can see that Rangmanch means two thing-

1. Rangmanch: Prekshagriha
2. Rangamanch: Performing art

Let us discuss on it in detail-

Rangamanch (Theatre): Prekshagriha (Auditorium)

The use of the word 'Ranga' is found at many places in Indian ancient literature. Acharya

Bharat has used the word 'Ranga' many times in 'Natyasastra'. Rangashirsha, Rangpitha, Rangbhoomi originated in Sanskrit due to the use of the word 'Ranga'. In this context, 'Ranga' has been given the meaning of entertainment, meeting hall, dance, singing and acting. It is true that the word 'Rangamanch' is not found in Acharya Bharat's Natyashastra nor in the later texts written on the subject of Natya (theatre).

In fact, during the British rule, the British built many auditoriums for their entertainment in which opera performances were held. These auditoriums were called theatres. Later, theater troupes started performing continuously in these auditoriums. Parsi theater also initially performed in the auditorium but later they started performing at different places in the country. Instead of a permanent auditorium they built temporary Rangamanch (theatres). In this way, the word 'Theatre', which was used frequently for auditorium, now came to be used as the noun 'Rangamanch' in Hindi for the entire performance of a Natya (theatrical) performance.

Rangamanch (Theatre): Performing Arts

Any play achieves perfection only on stage. Today the word 'Nataka (drama)' is also popular for the word 'Rangamanch' or 'theatre'. 'Nataka (drama)' is generally believed to be derived from the root 'Nat'. 'Nat' has also been considered to mean dancing, acting and imitation. 'Nat' also means actor. The word 'Natyam' is also derived from the same 'Nat' which means dancing, imitative portrayal, mime, gesture display and acting. From this, the meaning of the word 'Natakam' or drama is formed - a poetic composition which is acted.



Rangamanch (Theater) as we know it today is not limited to just the knowledge of the Prekshagriha (Auditorium). If we look at folk plays, we see many such plays which are performed in street corners and fairs among the society rather than in a well-equipped Prekshagriha (Auditorium). In such a situation, 'Rangamanch (theatre)' is



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directly related to performing arts. Rangamanch (Theater) means an art in which a drama is performed by a theater troupe which consists of playwright, actor, director, designer and backstage artists.

14.2 ORIGIN AND DEVELOPMENT OF RANGAMANCH (THEATER)

If theater is separated from dramatic presentation, perhaps only the article will be left, which is only text. Drama is definitely a genre of literature and theater gives it liveliness by providing it a stage. Perhaps this has been the reason why scholars have considered the complete stage of drama on stage. One-act actor Dr. Ramkumar Verma has also said - 'Drama is life and theater is body'. If there is no body then expression of life is not possible. The diverse colors of life combined in scenes in the form of events become alive, effective and tangible on stage.

How did theater begin? This is a very interesting question. The relationship between man and the art of theater is deeply connected to the story of the birth of creation. The most beautiful and artistic creation of creation is man. And while progressing with time, it is man who created theatre. Like it has given birth to art. It is inevitable that the tradition of theater did not start suddenly but has developed gradually with the development of human life. It is said in Natyashastra that theater is the integrated form of all arts. In such a situation, theater would have come to light only after all the arts, crafts etc. were born and developed somewhat. It doesn't have any message.

Divine Concept

If we take literature as the basis, then the story of the origin of drama comes to light in the Natyashastra written by Acharya Bharat in 500 BC. In which it is mentioned that Brahmaji has created Panchamveda i.e. Natya from the elements of the four Vedas. From this we come to know that drama originated after the composition of the Vedas. According to this story, when Satyayuga had passed and Tretayuga had started and the people had started following rural religion under the influence of lust and greed. Then gods like Indra requested Grandfather Brahmaji, O God! We want such a means of entertainment which is worth watching and listening to. Saying 'Evamastu' to the gods and bidding farewell to Indra, Brahmaji remembered the four Vedas. He composed Natyaveda by taking text from Rigveda, songs from Samaveda, acting from Yajurveda and rasa from Atharvaveda. After the origin of Natyaveda, Brahmaji asked Indra to use it, but Devraj Indra declared the gods are incapable of accepting, imbibing and using Natyaveda and requested for it to be given to a sage who is capable of using it.

Then Brahma ji asked Bharata Muni to use it. After getting permission from Brahmaji, Bharata Muni used it with his hundred sons. This is how drama originated.

Modern Concept

Acting must have started from there when man would have expressed his events in front of someone else. In this expression there was not a game of words but a game of body language. It is certain that body language was the first expressed language of man. If we take this as a basis, then the trend of acting had started in the Paleolithic period itself. Slowly spoken language emerged. Words were formed from sounds and literature began to be formed from words.

The origin of theater has a deep influence on the modern concept of Darwin's evolutionary theory and Freud's psychoanalysis.



In according to them, the point of origin of rangamanch (theater) has been traced with the development of human civilization. We know that by the Paleolithic period, human society had developed in the form of tribes. Hunting of wild animals was the main means of satisfying hunger. They used to hunt and cook and eat it with the entire tribe. This situation became the medium of collective expression and this is where art performance was born. In this period, human did not have language like today, they used to express themselves only through sounds and body language. Acting on stage may have originated on a day when members of the tribe sitting around the fire tried to express their experiences to each other. The entire incident of hunting would have been presented through acting. One person might have become a hunter and the other hunt animal. With this the concept of theater must have developed. Gradually this phenomenon of expression and performance evolved into hunting dances, tribal rituals. If we look at the dances performed in Bastar and other tribal areas even today, this gets confirmed.



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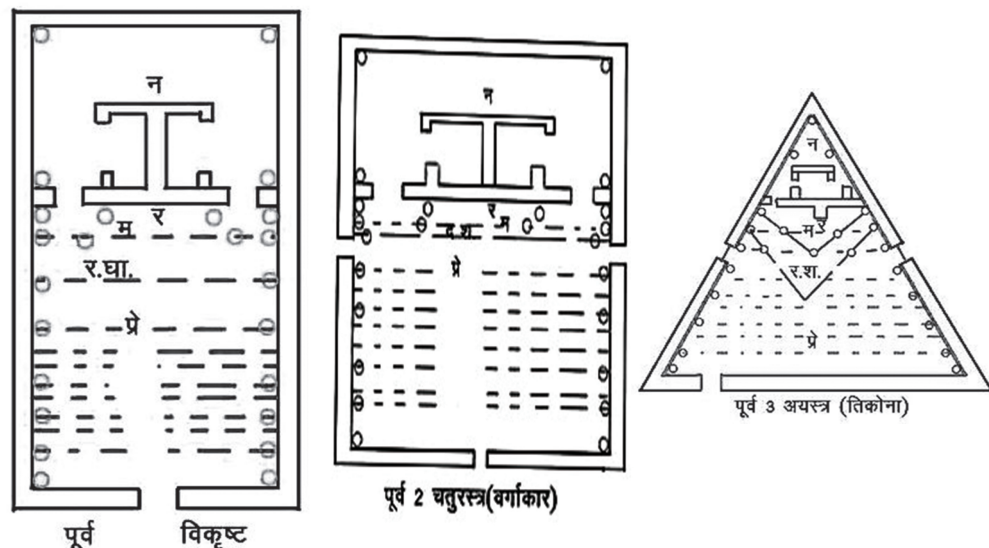
With time there was a huge change in human civilization. Farming became their main occupation in place of hunting and with this came the rise of folk arts. Rituals, dance, songs, painting, stories, sagas etc. developed. During this period, rangamanch (theater) came into existence as an independent art. In the book 'Natyashastra' we come to know about this independent theater art.

14.3 NATYA MANDAP

Natya Mandap is a place where plays are performed. It is planned in such a way that the theater troupe can perform its work conveniently and the audience can also sit in the audience gallery and watch and listen to the play properly. It is also often known as Prekshagriha (auditorium), Ntyagriha (theatre), auditorium and rangamanch (theater). Here we will learn about the ancient Indian rangamanch (theater) and the currently popular rangamanchs (theaters).

Prekshagrih (Auditorium) described in Natyashastra

Acting is performed by actors on stage. Keeping in mind the visibility and audibility for effective performance, Acharya Bharat has given a detailed description of the Prekshagriha (auditorium) used by actors for acting in the second chapter of 'Natyashastra'. Bharat has classified them on the basis of measurement into Jyeshtha (eldest), Madhdhyam (middle) and Kanishtha (inferior) and has mentioned the method and method of their construction. Selection of the stage for the rangamanch (theater), its measurement, planning of the stage and audience gallery, Bhoomi Pujan method etc. have been highlighted. Apart from this, in the third chapter he explains the method of Rangapujana (worship of theatre).



Acharya Bharat has discussed three types of Natyamandapa (theaters):

1. Vikrishta i.e. rectangular
2. Chaturastra means square shape
3. Trayastra means triangular

After that he has again made three distinctions between these three -

1. Jyeshtha (Eldest)
2. Madhdhyam (Medium)
3. Kanishtha (Inferior)

According to the Ntyashastra, following are types of Prekshagriha-

Vikrishta Jyeshtha	Chaturastra Jyeshtha	Trayastra Jyeshtha
Vikrishta Madhyayama	Chaturastra Madhyayama	Trayastra Madhyayama
Vikrishta Avara	Chaturastra Avara	Trayastra Avara

The rangamanch (theater) has been divided in the middle and half of it has been described as 'Prekshagrih (auditorium)' for the audience and the other half as 'Rangamandap'. There was a 'backstage' in the rear part of the Natya Mandap. In front of the backstage was 'Rangpeetha' and 'Rangshirsha'. There were doors to access the stage from the backstage. 'Mattavarini' were established on the right and left sides of the stage. The design of the audience gallery was made 'step-like' so that the audience could see and hear the scene clearly.

Natyagriha (theater) Popular in Modern Rangmanch (Theater)

Many experiments were also done in modern theater regarding theater pavilion. Nowadays many types of forums are in vogue. Along with modern theatre, the practice of open-air auditorium, proscenium theatre, studio theatre, Chakral theatre, drama without any stage at some street corners and experimental theater started. For example, Bhartendu Harishchandra's play 'Andher Nagari' has been performed with full equipment in the auditorium, on the Mukta Kashi stage and also among the people walking on the streets. Similarly, Badal Sarkar's play 'Juloos' was also staged more successfully in the grounds and on the streets besides theatres. The play 'Hori' was staged in Mukta Kashi by making real fields and huts etc. In the ruins of the old fort, plays like 'Andhaa Yuga', 'Tughlaq', 'Razia Sultan' etc. have been successfully staged on the Mukta Kashi



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stage equipped with lights, sounds and all the equipment. 'Andhaayug' was also successfully screened at the historical grounds of Firozshah Kotla.

proscenium theater

The most popular presentation area is proscenium theatre. In this traditional presentation area, the audience gallery is situated in front of a platform built at some height from the normal ground level, which is built behind a bay frame which is called proscenium frame or arch. The literal meaning of proscenium is a square or arched space from which viewing can be done. The wall that divides the designated seats of the spectators and the presentation area in the auditorium is called proscenium. This wall divides the auditorium into two parts-

The presentation area, stage side area and space and storage area for other technical equipment etc. at the back of the proscenium wall.

'Bay' The apron in front of the proscenium wall, seating area for spectators, etc.

For convenience of setting up the set, the presentation area is divided into several parts. The part near the observers is called down stage and the part away from the observers is called up stage. The center of the presentation area is called center stage and the side of the wing and back wall is called off stage. The right and left parts of the presentation are also divided as per convenience.

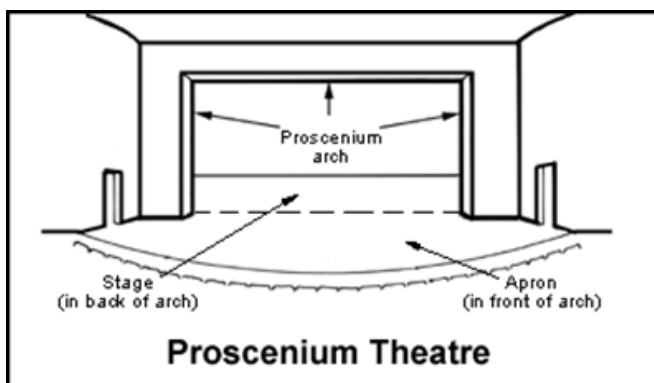
To test the sight lines, it is viewed from every possible location, especially -

From the seats on the edge of the back row

From the seats on both sides of the first row

From the seats on both sides of the first and last rows of the balcony.

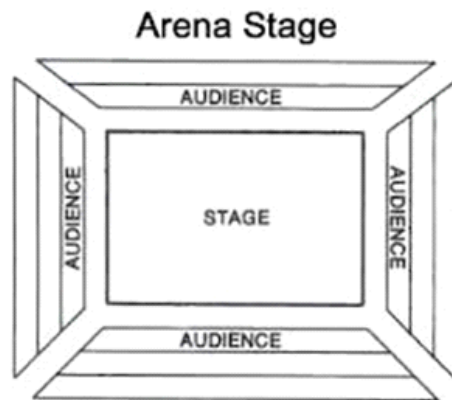
(D) From the main auditorium and balcony and from the seats in the middle row of the balcony.



Arena Theater

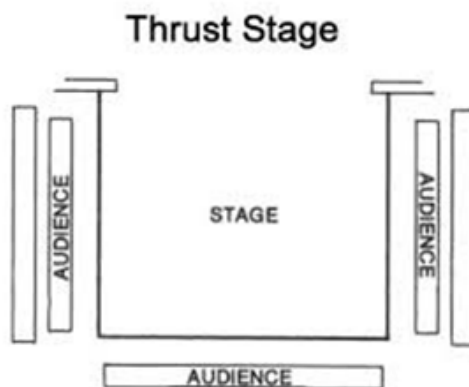
This type of theater is a circular stage in which the acting stage is mostly square or rectangular, built in the middle and the audience gallery is around it. The entry and exit of the actors takes place through the passage in the middle of the audience gallery. The acting area is sometimes situated at the level of the first row, and sometimes it is also made at a height of one or one and a half feet.

In this type of theatre, sets are not used during the performance. The entire drama is performed only through the medium of acting, which is watched by the spectators sitting all around.



Thrust Theater

This is also like Akhara theatre. The only difference is that it is surrounded on only three sides. Due to the shape of this stage, it is also called tongue-shaped or horseshoe-shaped stage. On the fourth hand, there are some simple types of visual decorations which provide the background of a suitable visual environment for the presentation.



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Other experimental performing areas

Theater is a continuous practice process due to which it keeps evolving continuously. Development means change. Playwrights experiment with the forms and styles of drama, actors try to create variety in the dramatic action. Inspired by the desire to create a stimulating place for the proper process of the dramatic action and audience, 'Sarvattam Manch' and 'Efforts are being made to develop the best theaters but nothing much has been done. The theaters built through this process can be classified into two categories.

Apron or free platform

This type of theater is mainly based on the development of apron in which attempts have been made to develop different situations of apron. In such theatres, the proscenium is free from the door and the square or rectangular form of the stage is surrounded by a curved cyclorama and the size of the apron becomes relatively larger. In some theaters, a joint-shaped roof has also been made for the apron and the main stage.

Muktakashi Manch (open air theatre)

It is considered most suitable for experimenting with new vision, but if we look carefully, the basis of its development can be seen in Greek and Roman building architecture. Some theaters were developed on the banks of lakes and rivers in which water flow was also used for scenery.



Apart from these types, at present the influence of experimental theater is also gradually increasing. Emphasis is being laid on using any space as per requirement for demonstration. Even without any decorations, plays are being presented on stage with mere acting.

As we learned earlier in the prevalent divine origin and modern concept regarding the origin of rangamanch (theatre), how the seeds of the emergence of art have been discovered along with the prehistoric civilization of human. Is theater in its primitive form an independent art? Came into existence in the form of? Probably not. Theater came into its full form much later. Now the question arises that what was the form of ancient rangamanch (theatre)? It can be known and understood with scientific thinking. To understand this, the only basis is our tribal arts. Yes, we can imagine ancient theater through dance, music and paintings prevalent in various tribal civilizations of the world. Here we are going to discuss some special points so that you can understand this.

Spontaneous origin of Rang Manch

Imagine the time when primitive human used to live in caves and to satisfy their hunger, they used to go out of the caves and hunt. they made weapons for hunting from stones, wood and animal bones. With these weapons they could hunt easily. Time passed slowly and now they came out of the cave and started living in a group. They built their own hut in the forests and started living with their family. A particular group of the group, which was young, would go hunting and the elders and children of the clan would satisfy their hunger with the prey they brought. Before going hunting they would perform a victory ritual. To avoid the attention of animals, they used their 'skins' and 'masks'. To make children proficient in hunting and for their own entertainment, they used to perform hunting dances. We find many such rock paintings in the rock cave of Bhimbetka which confirm this fact. The prevalent hunting dance can be seen even today in areas like Bastar. It is possible that theater might have spontaneously originated in this environment, whose form might have been dance-oriented.



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Imagine that one day a hunting party would have hunted a giant animal. Many hunters may have suffered casualties while hunting. This incident must have been surprising. Hunting parties must have come to the tribe with that animal. When all the members of the tribe would have been sitting around the fire while the animal was being cooked, someone from the tribe might have expressed a desire to know about that incident out of curiosity. The person from the hunting party would have narrated the entire story to the tribe by acting out that incident. One person would have become a hunter and the other an animal. This is how the art of acting must have been born. Out of excitement, some people may have created rhythm by playing on wood, bone, stone etc. The actor turned hunter must have acted while dancing to that beat. This must have been such an unexpected performance that would have thrilled the audience.

Imitation

Aristotle has called theater the 'art of imitation'. Imitation is a natural quality of human nature. When a human being is born, he learns by seeing and hearing the environment around him. Primitive humans must have also observed the environment around them, imitated animals and behaved like them. They must have enjoyed this work. The story of 'Hunting' which we mentioned above, related to the beginning of theatre, was also born out of this feeling of imitation.

Religious Sentiment

Whenever human struggles with the struggles of life and wishes to progress further, they turn towards God. Along with this, they express their religious sentiments through dance, music etc. Theater also spontaneously becomes the main medium of this expression. Similarly, the primitive man also bowed his head before the natural forces. The path of rituals was adopted to wish for victory, to feel security, to appease the wrath of nature etc. Rituals like worship, dance, sacrifice, magic etc. originated in primitive society and priests who performed them came into existence. To please their deity, group dances were also performed in these religious rituals. If we look at tribal dances, the 'Baiga' character found in them indicates this. Later, this feeling became the basis of the plot for theater also.

Agriculture

Human civilization developed and with human came out of the forests and came to the plains. They learned to produce crops by farming. As the importance of agriculture started increasing in their life, they developed dance and song festivals related to it. They started celebrating even when the seasons changed. Even today we can see

dance festivals performed at the time of sowing and harvesting of crops. In fact, this was the period of the rise of the people. Even today we can see this festive spirit. 'Hareli' in Chhattisgarh and 'Nuvakhai' in Orissa is one such festival which is celebrated at the time of sowing and harvesting of crops.

In this way we see two forms of ancient theatre-Primitive theater and folk theatre.



INTEXT QUESTIONS 14.1

1. What do you understand by theatre?
2. When was Natyashastra composed?
3. Who has composed Natyashastra?
4. How many types of Prekshagriha (auditoriums) have been mentioned in Natyashastra?
5. What are the main components of the Prekshagriha (auditoriums)?
6. Which plays were performed in the Old Fort of Delhi?
7. What is the specialty of modern Prekshagriha (auditoriums)?
8. Which concepts of theatrical production are prevalent?
9. Who called theater the 'Art of Imitation'?
10. What is the role of imitation in ancient theatre?
11. What is the contribution of religious sentiment in the development of theatre?
12. What was the nature of ancient theatre?
13. In how many categories was the ancient theater divided?

14.5 RANGAMANCH (THEATER) MENTIONED IN NATYASHASTRA

When society was formed, expression also started. Mental disorders like happiness, sadness, jealousy, deceit and fraud also arose. Collective joy gave birth to festive events and people started dancing, singing and acting. These traditions continued from generation to generation for centuries. Even today, the tribal arts prevalent in the country-dance, songs, music, drama- bear the symbols of these traditions.



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The creation of Natyashastra is an important event in the Indian rangamanch (theater) tradition. The proper form of the theatrical tradition of several thousand years ago has been written in this text. This is a text which is very practical for actors and theater people even today.

History-Puranas, Vedas, Upanishads, epics and other literatures and archaeological evidence clearly indicate that the art of theater was fully developed many centuries before Christ. Castes like Yaksha, Kinnar, Gandharva, Nat, Nartak, Suta, Magadha, Granthik, Charan, Kushilava etc. played an important role in shaping this art. These castes cherished the dramatic performances of singing, playing, dancing, story-telling and story-performing from generation to generation. The rich, attractive and socially prestigious art of this theatrical performance inspired the sages, monks and acharyas to give it the form of a scripture.

In fact, Natyashastra is not only the art of drama but also a text discussing many other arts like singing, playing and dancing. In this scripture popularly known as 'Panchamveda', Acharya Bharat himself says about its importance -

**'Na tachchhastram na tachchhilapam na sa vidya na sa kala,
Na tatkarman yোগauhsau natyehsmin yanna drishyate.'**

In fact, such a rich and prosperous theater tradition was compiled in it which later became the basis of performance in Indian theater for thousands of years. Acharya Bharat has thrown light in detail on the supplementary elements of acting like Rangamandap, Abhinaya-Aangika, Vachika, Aharika and Sattvika, Vritti, Pravritti, Rasa, Atodya, Dharuvagan, Siddha, character nature, Gaan etc.

It is possible to begin the process of reflection on any art form only when that form is fully developed and its tradition is complete. It is only after this completion that any scripture is created. In this way, two important streams- the performance tradition and the creation of texts based on them, became popular. The tradition of performance was moving forward without any hindrance, but the creation of Natyashastra made the thinking on them even more powerful. As a result, while on one hand Sanskrit plays were written and performed, on the other hand, taking Natyashastra as the basis, there was reflection on the contemporary theater tradition and many texts, commentaries and tikas were written.

14.6 TYPES OF RANGAMANCH (THEATER)

Famous scholar Nemichand Jain has said in the speech given on the topic 'Indian

Color Tradition' that 'It is true that our information about the initial period is very less. Still, it can be said without any hesitation that like other cultures, dramatic work in our country also started with primitive rituals or ritualistic dances, festivals etc. In fact, theater like situations and actions were present in the yagyas and rituals prevalent in the Vedic era. Later, after the inclusion of singing of Javanese stories of ancestors and great men of the community etc., all the demands for the rise of the theatrical form started being fulfilled. For example, in 'Ramayana' written by Valmiki, there is mention of drama, dancer, singer, Kushilava etc.

It is certain that theater in India did not start suddenly but gradually with the development of human civilization. In fact, the origin of drama is the result of the continuously running tradition of song, music, dance and primitive rituals. By describing its complete form in the Natyashastra, Acharya Bharat taught the use of theater to the coming generations.

India is a country of diversity. People of many castes, religions, languages and cultures live here. This is the reason why we see various forms of arts like dance, song, music etc. If we discuss the types of Indian theatre, we come to know that Indian theater has a great tradition of its own which is full of diversity.

(I) According to chronology the following types of theater are visible-

❖ **Sanskrit Rangamanch (Theater)**

As we have discussed the rangamanch (theater) described in Natyashastra earlier. In this text we find discussion of ten types of Rupakas - Natak, Prakarana, Bhaana, Anka, Prahasana, Veethi, Ihamriga, Vyoga, Samavkara and Dima. There is variation in these types on the basis of Vastu, Neta, Rasa. Along with this, Acharya Bharat also discusses 18 Uprupakas in Natyashastra. These types of Sanskrit theater were prevalent till the ninth century.

❖ **Folk Rangamanch (Theater)**

After the decline of Sanskrit theatre, we find the prevalence of folk plays. These folk theaters are divided into the following categories-

1. **Temple Dependent-** The folk theater which was performed in the sanctum sanctorum of temples. Like- Kudiyaattam, Ankiya Bhaona etc.
2. **Leela Natya-** The folk drama which was based on the Leelas of Ram and



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Krishna. Such as Ramleela, Raasleela.

3. **Social Drama** - Under this category come those folk dramas whose story is social. Such as mime, drama, dance etc.

❖ **Parsi Rangamanch (Theater)**

Parsi theater, which started from Bombay, made Calcutta and Delhi its centre. In the beginning, Parsi theater was without resources but gradually it gathered the necessary resources. These theater companies used to have equipment to produce amazing special effects. Through these, gods were shown flying in the air, heroes were shown jumping from the palace wall into the river, fairies were shown descending from the sky. This technique of creating the effect amazed the audience. People used to go with tickets to see these fascinating effects. This was a different feeling for the Indian audience.

Directors, playwrights, actors, designers etc. were hired in Parsi drama companies on salary. Female characters were played by male actors only. Later, seeing its popularity, dancers and village brides also started participating. In the early period, these companies presented Shakespeare's plays in English and Gujarati languages. Later Hindustani language mixed with Hindi, Urdu and Persian started being used. There used to be poetry in his dialogues and agility due to his strong work ethic. Comedy stories were also employed in plays. Plays were divided into numbers.

❖ **Modern Rangamanch (Theater)**

The era of modern theater is visible from the second half of the nineteenth century. In which the subjects of the plays were related to the common man and along with this, realistic, unrealistic and experimental methods of performance started being used.

- (II). **If we look at the basis of presentation style, theater can be classified into the following types-**

❖ **Dance Oriented Rangamanch (Theater)**

It is a type of theater in which the prerequisite for being an actor is that they are good actors. Generally, we can understand this by watching folk dramas like Kudiattam, Terukuttu, Yakshagana etc. Also, the dance drama

performed by the dancers also comes in this category.

❖ **Music Oriented Rangamanch (Theater)**

This style of theater presentation includes that theater in which the delivery of dialogues by the actors is often lyrical. It is also called musical drama. For example, we can see Nautanki drama.

❖ **Street Style**

This style of theater came into existence in the middle of the twentieth century. In this style, plays are often presented in streets, corners and intersections. Its main objective is to make people aware. Safdar Hazmi is a famous artist of this style.

❖ **Radio Drama**

This is a presentation style of theater in which special emphasis is given to verbal acting rather than physical acting. In this, the actor brings the characters alive in the imagination of the audience through his recitation and background music. The play 'Andhayug' was written by Dharamveer Bharti for this genre.

❖ **Mute/Silent Drama**

Mute drama i.e. mime is a presentation style of theater in which the actor gives special emphasis on physical actions rather than reciting. There are no dialogues in this, only the story is presented on the stage through sounds, music and physical acting.

❖ **Single**

In this presentation style only one actor performs on the stage. He himself plays the role of different characters.

❖ **Experimental Rangamanch (Theater)**

In this style of theatre, no single method is used but experiments are done with the elements of theatre. Sometimes regarding the stage and sometimes regarding the composition. Sometimes about acting and sometimes about design. For example- Ibrahim Alkazi did many experiments regarding the



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stage. In 'Kahani Ka Rangmanch', Prof. Devendraraj Ankur rejected other elements of theater while Bansi Kaul experimented with design and acting in clownish style. The experiment 'Third Theater' conducted by Badal Sarkar is also notable among experimental theatre.



INTEXT QUESTIONS 14.2

1. Natyashastra is a text of which nature?
2. Which castes developed theater before Natyashastra?
3. Which components of theater are discussed in Natyashastra?
4. Which schools of drama became popular?
5. What is dance drama?
6. What type of theater is Nautanki?

14.7 MODERN RANGAMANCH (THEATER)

The environment of modern theater in India was being created in the beginning of the twentieth century. Literature imbued with national sentiment was being written. Continuous efforts were being made to strengthen this spirit in Indian theatre. This point is also confirmed by the study of regional theatre. Blind imitation of Western civilization and later special love for the indigenous spirit inspired by Western imitation is indicative of this.

The freedom struggle had a special impact on the history of Indian theatre. When the whole of India was moving towards achieving Indian independence during 1940-47, the Bharatiya Jana Natya Sangh was established in 1943. This institution played an important role in the development of theatre. During this period, famous Parsi theater and film actor Prithviraj Kapur formed his traveling troupe named Prithvi Theaters in 1944-60 and controlled the hyperdramatic element of Parsi by making innovative use of Parsi theater style in realistic style reformist plays.

In the fifth decade of the twentieth century, the seminars and festivals organized by the Kendriya Sangeet Natak Akademy in 1954 prepared the stage for theatre, and the performances of the National School of Drama in 1959 gave impetus to Hindi theatre.

Theater workers trained from this institution went to different states of the country and formed their own troupes and activated theater in remote areas by organizing theater camps. Troupes like 'Theater Unit (1954-Bombay)', 'Anamika (1955- Calcutta)', 'Naya Theater (1959-Delhi)', made unprecedented contribution to theater with modern theater approach.

Habib Tanveer's 'Agra Bazaar' also became famous in this decade. Its performances brought the concept of total theater into discussion and highlighted the relevance of traditional theatrical forms. In the same decade, Satyadev Dubey did Andhayug (1962) for the theater unit. Classic productions like 'Ashadh Ka Ek Din (1964), Suno Janmejy (1966), Shuturmurg (1968), Aadha Adhure (1969), and Indrajit (1970) were produced. For Anamika, the productions of 'Laharon Ke Rajhans' (1964), 'Shuturmurg' (1967) and 'Ev Indrajit' (1968) directed by Shyamanand Jalan were popular.

Indian theater had come into its clear shape in the seventies. During this period, the best original plays of India and abroad and translations of various linguistic plays of India were presented. There was unprecedented progress in the field of playwriting. The newness that this brought about in the level, content and style of playwriting proved to be very important for theatre.

In the 80s, amateur theater became active across India. The trend of experimentation in color styles also started. Sanskrit plays started being played in a new style. The inclination of playwrights and directors of Indian theater moved towards traditional theatrical forms. Demand for scripts for staging increased. To fulfill this demand, theater turned towards other genres of literature. Directors were attracted towards adaptations of novels. Plays of other Indian languages were played more in Hindi than in their own languages. In the same decade, a tendency to learn folk theater from other regions also arose. Directors of other languages played Sanskrit and Hindi plays at the request of troupes from Hindi speaking regions. In these Hindi theater productions, he used the styles and elements of his state very well. K.N.Panikkar, Ratan Thiyam, Fritz Wennewitz became a part of Hindi theatre. On one hand, apart from playwrights like Dharmveer Bharti, Jagdishchandra Mathur, Mohan Rakesh, Lakshminarayan Lal, Gyandev Agnihotri, B.M. Shah, Surendra Verma, Mudrarakshas, Mani Madhukar, Shankar Shesh, Sarveshwardayal Saxena, Bhisham Sahni, Asghar Wajahat, Rajesh Joshi, New playwrights like Mrinal Pandey, Nand Kishore Acharya, Rameshwar Prem etc. showed their theater ability, on the other hand, Vijay Tendulkar, Badal Sarkar, Mohit Chatterjee, Manoj Mitra, Devashish Majumdar, Chandrashekhar Kambar, Govind Deshpande, Mahesh Elkunchwar, Satish Alekar. Adi's plays also remained



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popular. After the eighties, Hindi troupes started disintegrating and theater artists started migrating towards cinema and television.

The nineties were the time to learn folk theater elements from other states. What was important in this decade was that Hindi theater artists started emphasizing on learning the color elements of other states. For this, famous directors like K.N. Panikkar (Malayalam), Ratam Thiyam (Manipuri), Kanhai Lal (Manipuri), Vijay Mehta (Marathi), Rudrapratap Sen Gupta (Bengali) started being called. In this decade mainly story theatre, use of traditional theater forms remained in discussion. These experiments provided a new language to theatre. At present, Indian theater is dynamic with its diverse styles. Not only commercial but also non-commercial theater is continuously enriching theatre.

If we look at the present scenario of Indian theatre, the tradition of new experiments is going on. New experiments taking place across the country, their performances in various national theater festivals, theater training centers established in various states, trainees continuously experimenting after training, Indian Government's schemes promoting theatre, etc. have created a favorable environment for theater today.



INTEXT QUESTIONS 14.3

1. When was the Bharatiya Jana Natya Sangh established?
2. Who founded Prithvi Theatre?
3. Write about the National School of Drama?
4. Who was the director of the play 'Agra Bazaar'?
5. Theater Unit is related to which city?



WHAT HAVE YOU LEARNT

- The general meaning of theater is a place where drama is presented. This noun is also used for theatrical presentation and its entire process.
- The oldest text of Indian theater is 'Natyashastra' which was composed by Acharya Bharat in 500 century BC.

- Natyashastra contains a complete description of Sanskrit theatre. This is the original text not only of theater but also of arts like dance, music etc.
- Information regarding ancient theater is available from the archaeological objects and art forms found. In this, the seeds of the origin of theater have been traced from prehistoric civilization. Primitive theater started with the qualities of expression and celebration in primitive human civilization.
- The second stage of primitive theater comes into existence with agricultural civilization. Where dance, song, music, story etc. develop.
- Among the types of Indian theatre, it is mainly classified into Sanskrit theatre, folk theatre, Parsi theater and modern theatre. Apart from this, there are many types of theater depending on the presentation style.
- Modern theater begins from the second half of the 19th century. Especially after independence, we see many creative experiments on theatre, in which not only the writing but also the performance shows development towards contemporary meanings based on traditional methods.

*Notes***TERMINAL EXERCISE**

1. What do you understand by theatre?
2. What is the role of Natyashastra in Indian theatre?
3. What do you know about primitive theatre?
4. What are the types of theatre?
5. Write a note on modern theatre?

**ANSWERS TO INTEXT QUESTIONS****14.1**

1. Theater refers to the art in which plays are presented on the stage.
2. 500 century BC
3. Acharya Bharata

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4. On the basis of size three- 1- Vikhrishta, 2- Chaturastra and 3- Tryastra. On the basis of magnitude, they were again divided into three - 1- Jyeshtha, 2- Madhdhyam and 3- Kanishtha.
5. Stage, Rangjika, Nepathya, Mattavarini, Yavanika etc.
6. Andh Yuga
7. Construction of presentation venue according to the purpose of presentation, a new creation different from traditional auditoriums.
8. Divine and modern concept.
9. Aristotle
10. Scholars estimate that primitive man might have tried to imitate the nature around him by observing the animals living in them. Even in the story of Genesis itself, there is mention of imitating hunting while enacting the incident of hunting.
11. Religious sentiment has played a significant role in the development of theater because human, out of his fear and desire for a secure future, gave birth to the process of worship and in this prayer, they used dance, music and theatre.
12. The form of ancient theater was dance based.
13. Prehistoric and folk

14.2

1. Natyashastra is a text whose nature is completely experimental.
2. Yaksha, Kinnar, Gandharva, Nut, Dancer, Suta, Magadha, Granthik, Charan, Kujilav etc.
3. Acharya Bharat has thrown light in detail on the subjects like Rangmandap, Abhinaya - Angika, Vachika, Aharika and Sattvika, Vritti, Pravritti, Rasa, Atodya, Dharuvagaan, Siddhi, character nature, songs etc.
4. Tradition of writing Sanskrit drama and commentary texts

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RANGASANGEETA

*Notes*

Music has a special role in the dramatic presentations presented on stage. The nature of music used in theater is deeply related to the emotions of the play. As we know that drama is basically an audio-visual medium. Along with audibility, the musical quality is automatically attached to it. In drama, the combination of notes and sounds is done in the same way as in music, but in theatre, this combination is done for a purpose. In drama, songs are used keeping the development journey of the story at the center, some special instruments are used for the activities of the characters during acting and music is made the main medium to create specific effects or to express latent emotions.

With the rise of modernity, many practical changes took place in theatre. There were also extensive experiments regarding the purpose of music in the drama. In this lesson we will discuss theater music (Rangasangeeta) in these contexts.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the general introduction of Rangasangeeta (theater music);
- know the types of Rangasangeeta (theater music);
- understand the contribution of Rangasangeeta (theater music) in theater staging;
- understand Rangasangeeta (theater music) and Rasa;
- know the usefulness of Rangasangeeta (theater music) in generalizing drama; and

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- know about modern theater and Rangasangeeta (theater music).

15.1 MEANING OF RANGASANEETA (BACKGROUND MUSIC)

What we know today as theater music is an independent and modern term which completely underlines the objectives and goals of music used in drama. Instruments and songs are an integral part of drama from its very beginning. Indian philosophers like Panini and Kautilya considered drama to be a part of music along with song, instruments and dance. This is an ancient concept of theater and music. Along with the classical tradition, we also see the prominence of music in folk traditional theater forms.

In fact, when the adjective color is used with music, it acquires a special meaning. Often, when we use the word Rangasangeet or Natyasangeet in the context of theatre, a musical form emerges in our mind which not only embellishes the scenes shown on the stage but also fulfills its purposes. Many types of emotions, mental states and scenes are displayed in the drama. In such a situation, music enhances those emotions and makes them feelable. In this situation, instruments and voices are used according to the mood of the scene.

Rangasaneeta in Natyashastra

What should be the Rangasangeeta (theater music) in the drama? Acharya Bharat has discussed in detail in this regard. Six chapters of the entire Natyashastra are focused on Rangasangeeta (theater music). In the 28th chapter, there is a discussion about the use of musical instruments, in the 29th chapter, there is a discussion about the appropriate use of rasa of different castes and the types of veena. Sishura instrument is discussed in the 30th chapter. The 31st chapter discusses art, rhythm and various rhythms. There is a complete description of Avan instruments in the 33rd chapter. In the origin of drama itself, there is mention of adoption of 'Rangasangeeta (theater music)' element from Samveda. Drama has originated from these elements: text, music, acting and rasa. If we consider this fact as the basis, then the essentiality of Rangasangeeta (theater music) can be considered an important basis of Sanskrit theatre.

Dhruvagana

There is discussion of Dhruvagana in Natyashastra. Dhruva Gaana means songs sung in drama. They originate from different verses. Acharya Bharata has given their number as five - Praveshiki, Akshepika, Prasadiki, Antara and Naishkramini. Now let us know them in some detail.

Praveshiki

The Dhruva sung at the time of entry of the characters at the beginning of the play is called 'Praveshiki'. Through this song, the audience can easily understand the nature of the character, his state and expressions. These songs are full of emotions and meanings.

Akshepika

'Akshepika' means changing the order. For example, if there is a theme of pathos in the scene, then suddenly insinuate heroic sentiments. In this way, the song which brings difference in emotions has been called 'Akshepika'. It is of two types: fast and delayed.

Nashkramini

At the end of the act, when the characters leave the stage, the Dhruva sung at that time is called 'Naishkramini'.

Prasadiki

When a recent incident is immediately presented in the form of a song, it creates a difference in emotions and makes the audience happy, such a song is called Prasadiki. In this, the mental state going on in the character's mind is presented to the audience through songs.

Antara

Antara means in between. This Dharuva is sung when the character gets tired, faints, forgets the dialogue or starts adjusting his costume, in such a situation 'Antara' Dharuva should be sung.

Music in Folk Theatre

After Sanskrit theatre, we see folk theater forms. Incidentally, in these theatrical forms, like Sanskrit theatre, singing, playing and dancing have been prominent. The only difference was that in Sanskrit theater, classical music was used whereas in folk theater tradition, it changed to regional style music.

Scholar Jagdishchandra Mathur accepts the origin of Jatra, Macha, Rasleela, Bhagavatamel, Tamasha, Koodiyattam etc. from 'Sangeetak'. In Sangeetak, there is a coordinated form of dance, song, dialogue etc. along with singing and playing musical instruments. There is mention of Sangeetka in Shubhankar's treatise in the fifteenth century. The performance in which dancers sing and dance in the theater according to percussion instruments is called musical. Song, instrument, dance, theater and theater elements are prominent in Sangeetat. Later, by the middle ages, dialogue was added



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to this sangeetak and the practice of language music started. There are many descriptions of musical experiments in the 14th and 15th centuries. Jyotirishwar Thakur, Umapati Upadhyay, Vidyapati etc. in Mithila and Shankardev, Madhavdev etc. in Assam made the use of dialogue the main medium of poetic presentations among the sangeetakas.

In fact, this period of the early medieval period was the time of decline of Sanskrit dramas and the public's faith in Bhagwat religion was increasing. The wave of Bhagwat religion spread from Kashmir to Kanyakumari. The Muslim empire was rapidly being established in India. Bhagwat religion nourished the spirit of the oppressed masses and wished for their protection. In this critical time, faith, belief and entertainment among the people came down to one point. The political coup brought about huge cultural changes in the society. Elite Sanskrit drama began to lack patronage and number of demonstrations were increasing among the masses. Jaidev's composition 'Geet Govind' gave strength to the influence of Bhagwat religion in theatre. In this, Jaydev presented a presentational form by combining music and dance in the Raas context of the tenth section of Shrimad Bhagwat. In this, he used the dialogue method in which dialogue and sutradhara were prominent. First, the invocation was given by the Sutradhar and then Geeti dialog. Influenced by this presentation, Geet Govind started being played in temples and Rajprasads (Court of the king) in other parts of the country also. Thus, we find that the tradition of Sangeetaka which was going on since ancient times, played an important role in the rise of traditional folk theater forms. Indian people considered Vishnu as their protector and considered him as the medium to get out of this difficult situation. In such a situation, from the very beginning, the musical tradition of Yashogan, Charan, Bhat etc. presenting historical mythological narratives created a favorable environment for folk dramas. Jaidev's experiment also inspired other saints to do such experiments. Due to political struggles in an environment full of faith and belief, theater eventually found shelter in some royal palaces and temples. This temple become the auditorium for them. Prabhu's Leela became the plot (story) of the performance and the devotees became the audience. In this way traditional religious folk dramas came into existence in Indian theatre.

Thus, from 1000 AD to 1650 AD, religious folk dances like Kutiyattam, Yakshagana, Bhagavatamel, Rasleela, Kirtaniya Nacha and Ramleela emerged in which music played a major role. In the South, Sanskrit drama gets transformed into traditional folk dramas and then, taking inspiration from the South, traditional religious folk dramas start being practiced all over India.

With the decline of the Mughals in the 18th century, the rulers of Rajasthan got the

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opportunity to work on language sangeetakas. 'Manch' started with the influence of 'Turrakalangi' poetic dialogue style. 'Khayal' also started in the beginning of this century. The predominance of heroic tales and love stories in the thoughts of Rajasthan and the inclusion of tunes and rhythms of Rajasthani folk songs in their music- these two characteristics give them a power, different from the devotion-oriented drama styles. The same thing also applies to 'Manch' of Malwa and 'Swang' of Punjab and Haryana which developed in this era. In the 'Bhand Jashna' of Kashmir, there is mention of the arrival of an artist named Sadaf Bhand from outside. 'Alishaha and Hassan Shah invited some singers from Karnataka to their court and as a result many Carnatic ragas and ragas of Kashmir were included in the 'Muqam system'. In the historical analysis of traditional drama, we repeatedly find evidence of this type of cultural leadership given by the South to the North. After some time, an artist named 'Sadaf Bhand' came from outside Kashmir and it was he who released the theater style called 'Bhand Jashn'.

In the 19th century, due to peace in the country and contact with Western culture, new experiments took place on regional identity. New styles emerged every day and the old styles also continued with some adaptation.

Music in Parsi Theater

In the colonial era, a form of elite theater influenced by Western style emerged. This theater had a clear impression of Western culture, completely different from Indian philosophy. The aim of Indian tradition was rasanubhuti whereas the aim of Western theater was to present the struggles of life on stage. If we study western theatre, we will find that from Greek to Shakespeare, the story structure, language, setting, presentation style and form of acting were beyond the Indian concept. After Shakespeare, many experiments were being done in the West. With the rise of realistic theatre, there was no room for dance, music and theatrical technics.

In this third phase of Indian theatre, we see Parsi theatre. A theater which was completely filled with astonishing scenes. It was full of characters like hero, heroine and anti-hero. Music was the lifeblood of this theatre. Scenes like sadness, separation, anger, love etc. were presented more effectively through songs.

English plays have a deep influence on Parsi drama companies. The Parsis adopted acting techniques and other theatrical techniques from the English theatre. The flamboyant and attractive visual planning and setting are all the contribution of English plays.

Parsi theater, which started from Bombay, made Calcutta and Delhi its centre. Initially Parsi theater was resource-less but gradually they gathered the necessary resources.

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Studies show that these theater companies had amazing special effects equipment. Referring to this, Dr. Ramjanma Sharma says that 'through these, Gods were shown flying in the air, heroes were shown jumping from the palace wall into the river, fairies were shown descending from the sky.' This technique of creating the effect amazed the audience. People used to go with tickets to see these fascinating effects. This was a different feeling for the Indian audience.

Directors, playwrights, actors, designers etc. were hired as salaries in Parsi drama companies. Female characters were played by male actors only. Later, seeing its popularity, dancers also started participating. In the initial period, these companies presented Shakespeare's plays in English and Gujarati languages. Later Hindi, Urdu and Hindustani language mixed with Persian started being used. There used to be agility in dialogues due to the strong use of music, strong poetry and powerful flow through humor in plays. Plays were divided into acts. The performances of Parsi plays usually started at 9-10 pm and continued till 3-4 am. The play would begin with invocation. There were interesting scenes of war, love, bravery, happiness, sadness, joy etc. on the stage. Visual bonds used to be very effective. Successful plays used to run for a month.

Music played an important role in Parsi theatre. In his presentations, music used to fill the drama with energy. Delivery of dialogues on the lines of poetry, songs and dances appropriate to the scene and use of musical instruments to create the effect of drama were prominent.



INTEXT QUESTIONS 15.1

1. When is music used in drama?
2. How many chapters are there based on music in Natyashastra?
3. How many classes have musical instruments been divided?
4. In which chapter of Natyashastra is there discussion related to rhythm?
5. In which chapter are the merits and demerits of singers discussed?
6. What is dhruvagana?
7. What is Naishkramini dhruvagana?
8. On which method, the music used in folk dramas?

9. What is a sangeetaka according to the Shubhankara?
10. What are the main elements of folk dramas?
11. What is the specialty of Khayal singing of Rajasthan?
12. What was the role of music in Parsi theatre?

15.2 NATURE OF RANGASANGEETA

Music did not originate with the origin of drama, but before drama, music gradually developed with the beginning of human civilization. It is a powerful art of expressing human feelings and emotions. Theater also brings together different colors of life on the stage. In such a situation, Rangasangeeta (Theater Music) plays an important role.

Rangasangeeta (Theater Music) is an intrinsic part of any theatrical presentation, which is used to stimulate the emotion of the scene, to change the scene through background sound, etc. Whenever we watch a film or drama, sometimes live or recorded music is used in it.

Rangasangeeta (Theater Music) is used in the drama in the following ways-

1. To Present the Theme of the Play (Theme Music)

This music is often presented in the form of alap in drama. Just as theme music is used in films, similarly in plays also. The main theme of the play is often used as the basis for this music. If the main objective of the play is to excite the audience, then the theme music will also be of the same nature. Similarly, if the main theme of the play is religious or worship of a deity, then the composition of theme music will also be accordingly.

2. To Connect the Scenes of the Drama to Each Other (Linking Music)

We know that a drama has a series of scenes. Filling the gaps between scene changes is a big challenge for the director and actors. In this case, this music works to tie the scenes of the drama together. The time taken for scene change is filled. A play consists of a series of scenes and each scene has a basic idea. In such a situation, this music is used to transfer the feeling of one scene to another.

3. To Enter a Character (Intro Music)

Every character has its own specialty. This music is made keeping this specialty in mind. Take the drama Andha Yug for example. When Krishna arrives in this drama, how will you make his entry interesting? It is possible that you will use a particular tune of the flute.



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4. For Special Effects in Drama (Effect)

This music is used to make a scene especially effective in a drama. For example, playing of drums, trumpets, dundubhi etc. to make war scenes etc. effective. Use of melodious musical instruments like sitar for makeup scenes. In this way a special effect is created through music suitable to the situation.

5. Singing with Emotion (Singing with Expression)

This type of songs are used to express the emotions of the characters. It is often used for narration. Sometimes actors also sing to express the emotions of the character. In these songs, special emphasis is given to the emotions of the characters.

6. For Actor's Activities (Movement)

Suppose a character is running after something, then the running shown through his actions can be made more effective by the fast beat of the dholak or drum. Similarly, music played in times of war, love, sorrow etc. can also be seen as music used for activities.

7. For Special Character (Character Music)

If you have watched movies, imagine the music that plays in the background when the villain enters. This music personifies the villain character. Similarly, blowing of conch, bell etc. on the entry of a deity in a drama will also come under this category of theater and music.



INTEXT QUESTIONS 15.2

1. What is theme music?
2. What is linking music?
3. What are music effects?
4. What is intro music?
5. How music help to forward plot?
6. Why song are essential for characters?

15.4 RELATION OF RASASANGEET TO RASA

Acharya Bharat has said in Rasanishpatti Sutra - 'Vibhanubhavsancharisanyogadrasanishpattih' i.e. Rasa is produced by the combination of Vibhava, Anubhav and Sanchari bhava (feelings). Here Vibhava means the cause of permanent feeling, i.e. the reasons due to which permanent feeling arises. There are two types of them - Alambhana (support) and Uddipana (stimulation). Aalamban - in which the emotion is dependent and Uddipana - which stimulates the emotions. Imagine the hero singing a song in mourning for the heroine. In this scene, the sad voice of the hero, the main song, music and the sounds of lamentation will further stimulate the feeling of separation in the heart of the audience. Abhinavagupta has also said that the sound of songs also expresses rasa. 'Gitabheditra Shabdebhyopi Rasabhivyakti', that is, just as the words used convey the sense of sarcasm after the sense of meaning, in the same way, the lyrical voice also conveys the sense of emotion or rasa after the sense of its form. Thus, ancient teachers consider song and sound as an expression of rasa.

Rasakaumudikara Shrikand says that song (geeta), poetry (kavya) and drama (Natya) - these three are the absolute sources of rasa. But the field of song and sound is broader than poetry because only a Sahridya (kind-hearted person) can sing poetry and understand it, but even a child can enjoy through song. In this way, music makes the audience feel the emotions of the scene.

Tone, rhythm and rhyme together with words create rasa. When a literary work is linked with rhythm and taal, then a stream of rasa flows from that work. The various movements of the taal can create rasa with or without the notes. We know that there are nine rasas mentioned in the literature - Shringara, Veera, hasya, Raudra, Karuna, Bhayanaka, Vibhata, Adbhuta and Shanta.

In music, rhythm and taal are considered to be related to different rasas. For example, Madhya Laya is related to humor and Shringara. The delayed rhythm gives rise to the Vibhata and Bhayanaka and the fast rhythm gives rise to the Veera, Raudra and Adbhuta.

For the rasa to be awakened, it is necessary that the permanent feelings residing in the heart of the viewer should coincide with the feelings, experiences and communicated feelings being displayed. Only then does the audience feel joy. Music intensifies this process, further arousing the emotions. For example, if the hero and heroine are meeting on stage, then the combined use of songs sung and musical instruments played in that scene makes the audience feel thrilled and embellishes the scene.

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15.5 RANGASANGEETA (THEATER MUSIC) AND SADHARANIKARANA

The concept of alleviation of mental disorders is also found in Indian theatre. Acharya Bhattanayak, while discussing Rasa, has propounded the principle of 'Sadharanikarana (simplification)'. According to Bhattanayak, there are three elements of poetry - Abhidhaa, Bhavana and Rasacharvana i.e. enjoyment. They believe that Rasadhvani is the soul of poetry. Vastu and Alamkara are transformed into sound essence only. Thus, according to Bhattanayak's opinion, Abhidhaa knows only the Vachyarthā i.e. the meaning of the word being said, Sadharanikarana is done through Bhavakatva act and only after that the Rasa is enjoyed through Bhojakatva act. Bhattanayak has considered the term 'Sayoga' mentioned in Bharat's Rasa Sutra to mean Bhojua-Bhajak-Bhava relationship and the term 'Nishpatti' to mean 'Bhukti'. According to his opinion, Rasa is derived from the relationship between Bhojua-Bhajak-Bhava and, that is, Rasa is enjoyed by the social. Apart from Abhidha, he has accepted two new trades called Bhavakatva and Bhojakatva for the enjoyment of Rasa. In these, the meaning of poetry is understood through Abhidha, that is, the meaning generated by Abhidha is related to a particular person. Then sentimental acts refines that elite meaning and generalizes it by removing its connection with a particular person. The meaning is that through act of sentiments, the generalized qualities become free from the relation of the individual and become associated with the social, then there are no individual characteristics left in them. In this way, after the vibhavaadi is normalized through the Bhavakatva act, the Bhojakatva act makes us enjoy that normalized Ratyaadi Sthayi in the form of Rasa. The meaning is that according to Bhattanayak, by overwhelming the Rajas and Tamas present in the hearts of social people, the dominant, generalized, etc. permanent feelings, by stimulating the Satva Guna, the Vedyantar Sampark is made to rasa. In this way, generalization becomes a state in which the personality dissolves. And the extraordinary is normalized. In this way mental disorders become normalized.

Whenever an audience comes to an auditorium to enjoy a drama performance, various kinds of thoughts of worldly life keep rising in his heart. He takes his place in the audience gallery. The theatrical performance begins. With the third bell, the audience's attention is drawn away from their worldly life and focuses on the performance. The first music of Natyarambha connects the audience emotionally to the performance. Actors act on the stage, speak dialogues with various musical variations, the choir sings and plays and the acting takes place on that music. In such a situation, the spectator establishes his 'self' with the characters on the stage. The audience also laughs, cries, becomes sad and dances along with the characters as they laugh, cry, feel sad and

dance in joy. In this process, the psychosis of the audience disappear along with the actions of the character. That's why after seeing the scene of sadness, tears start flowing from the eyes of the viewer and his mind becomes light. In this entire process of catharsis, music enhances the process of emotional connection and takes the viewer's emotions to a higher level where the disorders of the viewer's mind disappear and he experiences Brahmananda. His mind becomes free from various types of stresses. Aristotle's 'catharsis theory' and Bhattanayak's 'simplification theory' clarify this process.



INTEXT QUESTIONS 15.3

1. What is the spoul of Kavya?
2. How are songs and sounds expressive of taste?
3. Whose contribution is the generalization principle?
4. What is generalization?

14.6 MODERN RANGASANGEETA (THEATER MUSIC)

In the modern era, there were huge changes in the arts due to the meeting of East and West culture. The realism that came into theater gave a new dimension to the structure of theatre. Music began to be composed keeping realistic plays in mind. Realism and experimentalist concepts termed the purposeful music used in theater as theater music. In fact, theater music means a musical composition prepared for a particular scene in a theatrical presentation or for the entire play, which includes singing, playing along with sound effects. Sometimes the entire play is based on musical composition and sometimes music is composed as per the requirement of the scene. Music started being used through background sound to create visual changes etc. Its format was sometimes live and sometimes recorded.

This fact is worth pondering as to why the role of music in theater has remained so special from the beginning till now? In fact, theater by its nature is basically an audio-visual medium. The scene includes all the elements that are visible on the stage, which includes the body of the actor and the equipment imposed on him, and the audio is related to sound, which is achieved only through music in drama. In such a situation, the actor's voice also comes under the scope of music. That is why Stanislavski, the director and theorist of realism, also considers the actor's dialogue as music. Words create an imaginary image generated by memory in the mind of the listener, sound



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gives shape to that image and music adds color (feeling) to that image. In such a situation, that imaginary image becomes emotional. Theater provides visibility to the audibility of colors (emotions). In this way those feelings become real on the stage and in the hearts of the audience.

In modern Indian theatre, directors like B. W. Karanth, Habib Tanveer gave a modern dimension to theatre. B. V. Karanth emphasized the sound configuration.

Regarding the essentiality of folk theater in Indian theatre, he also says - "If we have to discuss Indian music and theatre, then apart from Tamasha, Yakshagana, Bhavai etc., what Indian theater can we talk about?" Like him, many theater directors experimented with theater styles and their forms. Sometimes he used folk music and sometimes composed songs based on folk tunes. Someone took inspiration from classical music and used music in a special way in the drama.

In the world of theater music, the name of Ba-va-Karant can be taken prominently. The sounds used by Alkazi in the realistic play 'Ashadh Ka Ek Din' introduced Karanth to the 'important role of sounds in theatre'. He says - "It was an unforgettable experience: the sound of crickets, the sound of galloping horses, the howling wind, all blended together like music. In that scene, Mallika is all alone, there is no music of any kind, just a small lamp. The creeper is swaying slowly as if to symbolize the uncertainty of life - uncertainty as constantly indicated by the sound of crickets. is being done. There is nothing new in his life: he is an inspiration to others but there is no one to inspire him. All this was new to me and it was then that I realized the importance of sound in theatre. Drama I played 'Esraj' in that production which I had learned in Banaras before coming here. This was the first time that Karanth ji had done sound composition in a play prepared under the direction of Alkazi applying realistic acting principles. Panchanan Patak, who was knowledgeable in songs, used to teach music, speech, tongue twister and 'songs of revolution'. Nemichand Jain himself used to teach Patak drama. Being a writer himself, he interpreted each line of the play in a completely different way. Karanth ji was extremely impressed by this.

Habib Tanveer's name also comes among the directors who influenced theater the most after independence. He moved away from realistic theater and brought folk theater forms into the mainstream and presented a new interpretation of modernity. Music also played an important role in his theatre. His actors, who were dance artists from Chhattisgarh, were adept at acting in music as well. Sometimes they would sing en masse and suddenly transform into character. Instead of getting entangled in the business going on in the play, he would also create a festive atmosphere on the stage consisting of songs, music and dance. He reused folk music to suit the drama. Fairs in

Agra market, dance of Madaris and eunuchs, Panthi dance and Raut dance in Charandas Chor, dance of tribals in Hirma Ki Amar Kahani etc. were some such occasions. Through the medium of music in his theatre, he would lighten the serious and tragic effects and force the audience to think.

In his presentation Baranam Van, he made effective use of the music of Yakshagana. He believes that Shakespeare's plays contain characters and moments of high ambitions and deep experiences and hence they correspond to the movements of Yakshagana. It also matches the heavy and fast-paced steps of Yakshagana. Accordingly, he took some movements of Yakshagana for the movement of Macbeth. Shivram Karanth did many such experiments - using different rhythms, intentionality, moving around on the knees - these were used to show aggression. Ba-va-karanth made many such experiments in his plays. In his view, every sound could be used in theatre.



Notes



WHAT HAVE YOU LEARNT

- If we look at both the streams of theatre, we see many forms in musical drama. In reality, theater and music are related to the scene in a theatrical presentation.
- It is a musical composition prepared for a particular play or for an entire play.
- An extensive discussion regarding music is found in 'Natyashastra' written by Acharya Bharata Muni. What should be the music in the drama? Acharya Bharat has discussed in detail in this regard.
- There is discussion of Dharuva Gaan in Natyashastra. Dharuva Gaan means songs sung in drama. They originate from different verses. Acharya Bharat has given their number as five - Praveshiki, Akshepika, Prasadiki, Antara and Naishkramini.
- Like Sanskrit theatre, singing, playing and dancing have been prominent in the theatrical forms also. The only difference was that in Sanskrit theatre, dramatic music was used whereas in folk theater tradition it changed to regional desi-margi music.
- Tragedies began with simple compositions and farces began with vulgar songs. These stanzas were sung in the worship of the gods Dionysus. In the Dionysus festival, worshipers used to sing God songs. Plays were composed by adding acting to these songs.

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- Music is used in the following forms in the drama - To present the theme of the play, To connect the scenes of the play to each other, For the entry of a character, Drama For special effects, singing with emotion, for the actor's actions, for a particular character.
- Acharya Bhattanayak, while discussing Rasa, has propounded the principle of 'simplification'.
- Music makes the audience feel the emotions of the scene in a play more effectively.
- In modern theatre, music means not only singing and playing, but more than that, the use of sounds as per the scene. This also includes the dialogues spoken by the actor.
- B-V- Karanth is a name of modern theater who has deeply discussed theater music.



TERMINAL EXERCISE

1. What do you understand by Rangasangeeta (Theater Music)?
2. What is the discussion of music in Natyashastra?
3. What do you know about song planning in theatre?
4. What is the relation between music and rasa?
5. What is Sadharanikarana(generalization)?
6. How rangasangeet used in modern theatre?



ANSWERS TO INTEXT QUESTIONS

15.1

1. To make emotions and mental states more palpable.
2. Music has been discussed in six chapters in Natyashastra.
3. Tat, Avandha, Ghana and Sushir
4. Discussion related to rhythm has been done in the thirty-first chapter of Natyashastra.

5. The merits and demerits of singers have been discussed in the thirty-third chapter.
6. The songs sung in the drama are Dhruvagana.
7. The song sung at the end of the act at the time of the character's departure from the stage is the Naishkramini song.
8. The music used in folk theater is based on the indigenous style.
9. According to Shubhankar, the performance in which the dancers sing according to the rhythmic instruments and present dances in the theater is called Sangeet.
10. The main elements of folk theater are music and dance.
11. In the Khayal singing of Rajasthan, veera and love ballads predominate, in music the tunes and rhythms of Rajasthani folk songs are used.
12. Music used to fill the drama with energy in the performances. Delivery of dialogues on the lines of poetry, songs and dances appropriate to the scene and use of musical instruments to create the effect of drama were prominent.

15.2

1. This music is often presented in the form of alaap in drama. Just as theme music is used in films, similarly in plays also. The main theme of the play is often used as the basis for this music.
2. This music works to tie the scenes of the drama into unity. This fills the time required for scene changes.
3. This music is used to make a scene especially effective in a drama.
4. Dance, song, instruments, dialogue, all these are important components in Sangeetaka.
5. Often there is a lot of information in a drama which is not presented in visual form because if these are presented in visual form then there may be unwanted expansion in the drama. In such a situation, songs are planned so that the information can be transmitted to the audience in an interesting manner.
6. In drama, songs are also planned in such a way that the emotions of the characters can be underlined. For example, if the hero is separated from



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the heroine, then in this situation songs are planned to express his pain of separation.

15.3

1. Rasadhwani is the soul of poetry.
2. Just as the words used convey the sense of sarcasm after the sense of meaning, in the same way the lyrical voice also conveys the sense of emotion or taste after the sense of its form. In this way, ancient teachers consider song and sound as an expression of taste.
3. Bhattanayak
4. Normalization is a state in which personality dissolves and the extraordinary becomes ordinary. In this way mental disorders become normalized.

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NAVARASA SADHANA



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In Indian art and literature, rasa has been portrayed as a visceral mood in which the observer experiences pleasure. The main objective of art is also considered to be - **'kam lati anande iti kala'** i.e. to achieve pleasure. That is art. Happiness can be experienced only when the passion arises. In such a situation, an attempt is made to cultivate this passion through art performance. In the context of theatre, passion is very essential. For an actor So cultivation of Rasa is vitally important.

How does the spectator experience beauty during a dramatic performance? This mental process has been discussed by Sanskrit mystics and scholars from time to time. They felt that this Saundarya Shastra should be deeply contemplated. Acharya Bharat has given a detailed explanation of Rasas and Bhavas in his 'Natyashastra' With time, scholars started experimenting on the behavior of rasas at the subtlest level. In this lesson, we will discuss 'Navaras Sadhana' created for actors to gain proficiency in the practical use of rasas.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Navarasa Sadhana;
- understand about presentation of gestures in Navarasa Sadhana and drama performance; and
- know the importance of Navarasa Sadhana in drama performance;

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16.1 RASA AND BHAVA

In the theater performance, permanent feelings like Parivartanjeel Rati etc. are awakened in the hearts of the audience through actor's talent, experience, communicative feelings and sattvika feelings and they are savored. This is the rasa. Acharya Bharata has discussed Rasa in detail in the sixth chapter of Natyashastra. The Rasa Siddhanta given by Bharata is a valuable contribution to Indian performing arts. However, it is also mentioned in Natyashastra that the tradition of Rasa existed even before Natyashastra. It is true that since the beginning, Rasa has been a constant consideration in relation to literature and performing arts. Underlining the importance of rasa, Acharya Bharat himself says- 'Nahi rasadrite kashchidpyrthah pravartaye' i.e. without the knowledge of rasa, it is difficult to know the feelings etc. described in any drama.



In fact, there have been only four main topics of discussion in Natyashastra. Rasa is extremely important in Bharat's view in enactment, music and dance. All these are just means for expression of rasa. Acharya Bharat has considered the number of Rasas to be eight. Some scholars accept their number as 9 which is as follows-

1. **Shringara**- The permanent feelings of Shringara Rasa is 'Rati' and it has two types - conjunction(Sanyoga) and separation (Viyoga). In this, the love affair between the hero and the heroine are displayed. The hero's life remains in sorrow due to the feeling of despair due to separation, but at the same time, due to being tied with hope, the feeling of love for the heroine also remains.
2. **Hasya**- The permanent feelings of hasya is hasa. It mainly contains communicable feelings like avahittha, laziness and drowsiness. There are two types of it - Atmatstha and Parastha. Humor is often sankramanashil. According to human nature, Acharya Bharat explained its 6 types.
3. **Karuna**- The permanent feeling of Karun Rasa is grief. The destruction of the relatives and wealth gives rise to a feeling of compassion. It has communicative feelings like Nirveda.
4. **Raudra**- The permanent emotion of Raudra Rasa is 'anger'. These are also of three types on the basis of organ, sentence and composition.
5. **Veera** - The permanent feeling of heroic spirit is 'enthusiasm'. Communicative feelings like dhriti and smriti are mainly present in it. Mainly three types have been described- Danvera, Dharamvera and Yudhvera.
6. **Bhayanaka** - The permanent emotion of Terrible Rasa is 'fear'. It contains vyabhichari expressions like 'Sthambha', 'Veda'. It is of two forms: natural and artificial. There is natural fear in adhama and young characters and artificial fear in people of good nature.
7. **Vibhatsa**- The permanent feeling of Vibhatsa rasa is 'Jugupsa'. It has communicative feelings like apsmara and anxiety. It is of two types, pure and impure.
8. **Adbhuta**- The permanent feeling of Adbhuta rasa is 'vismay'. It has communicative expressions like stambha, tears. There are two types of it - divine and arising from joy.
9. **Shanta**- Shanta Rasa has also been discussed in the sixth chapter of Natyashastra. Acharya Vamanbhatta, who was an interpreter of Natyashastra,



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has accepted Shanta Rasa as the ninth Rasa. It is mentioned in Abhinav Bharati that Shanta Rasa is the root of all Rasas or the main Rasa. Acharya Bharat has accepted only 8 Rasas. He considers it impossible to perform Shanta Rasa on stage, that is why, he does not discuss it in Natyashastra, but later on, Shanta Rasa was accepted as the ninth Rasa. Thus, we find discussion of 9 types of Rasas in the world of literature and art.

Expressions (Bhava)

According to Acharya Bharat, when Vibhava, Anubhav and Sanchari Bhava combine with a permanent feeling, then Rasa is obtained. There is a deep connection between Rasa and Bhava. Without rasa, there is no justification for expressions and without expressions, rasa cannot be fulfilled. Emotions are like waves rising in the mind. Writers or actors express these feelings through their works. Acharya Bharat has mainly divided the emotions into four categories- permanent emotions, vibhava, anubhav and communicable emotions.

Permanent emotions are permanently present in the hearts of the audience sitting in the auditorium, that is why, they are called permanent emotions. Each Rasa has its own permanent feeling like- Rati (love) is of sringara, sadness of humor, anger of Raudra etc.

Vibhava is related to those reasons which result in the origin of permanent feeling. These are of two types- support (Alambhana) and stimulation (Uddipana). Alambhana means those characters, objects etc. on which the permanent feeling is completely concentrated. There are two types of it- one is shelter (Ashraya), the person in whose mind the feelings are awakening is sheltered. And the subject is the one seeing which emotions are awakening in the mind of Ashraya. Similarly, stimulation includes all the objects or chests which play an important role in enhancing or stimulating emotions.

Anubhava is related to the Anubhavana of external physical activities of shelter. Its four types have been described- physical (Kayika), mental (Manasika), Aharya and satvika. Similarly, the unstable emotions that arise and disappear in the mind of the shelter as per the situation have been called communicative emotions. These feelings are always present in the sahridaya. When they get the opportunity, they keep on forming and breaking like water bubbles. Their number is said to be 33.

In this way, when the spectator enjoys a theatrical performance, he has experienced the permanent feelings present in his heart, the emotions, feelings and communicable feelings present in the performance performed by the characters on the stage. In this way, this process of rasa is completed.

Enactment and Rasa in Natyashastra

Rasa is very important in the creation and realization of enactment. Any theatrical presentation is successful only when the actor is able to experience the rasa. Emotions have a special contribution in the process of Rasa. The actor often displays these expressions. Organs, appendages and sub-appendages are important in this expression of emotion. Especially- Enactment by eyes and hands. Bharata has described eight types of eyesight. In Natyashastra, these differences of eyesight have been called Darshan Bheda and it has also been instructed that they should be used according to different rasas and emotions. Acharya Bharat has described thirty-six types of Drishti Abhinaya including Rasa, Permanent and Sanchari feelings.

Acharya Bharata has considered the eyes as the carrier of emotions and feelings. For this, he has considered the number of Rasajna Drishti as 08, permanent Bhavjna Drishti as 08 and Sanchari Bhavjna Drishti as 20. There is mention of eight types of Rasjna eyesights- Kanta, bhayanaka, Hashya, Karuna, Adbhuta, Raudra, Veera and Vibhatsa. These eight eyesights express the eight Rasas. Among the expressive views of permanent emotions, there is discussion of Snigdha, Hristha, Deena, Dripta, Bhayanvita, Jugupsita, Kruddha and Vismita. Along with this, the symptoms of twenty types of Sanchari Bhavajna eyesights and their usage are described- Shunya, Malina, Bhranta, Lajjanvita, Glana, Shankita, Vishanya, Mukula, Kuchita, Abhitapta, Jihra, Sulalita, Vitarkita, Ardhamukula, Vibhranta, Vilupta, Akekara, Vikosha, Trasta and Madeera. In this way, the use of a total of 36 postures of eyesight has been discussed. Bharata has given definite instructions regarding when and how these eyesight should be applied practically.

Three parts of the eye are considered - pupil, eyelid and eyebrow. With the actions of these parts, it is possible to perform Drishti Abhinaya. Hence, Bharat has also described the actions of these Pratyangas in detail. The number of movements of the brow along with the movements of the pupils and eyelids is said to be seven. In this way, Drishti Abhinaya is accomplished with the simultaneous operation of the pupils, eyelids and eyebrows.

Apart from eyes, the appendages of our head also include nostrils, skull, lips, cheeks and mouth which are important mediums of mukhaja acting. Apart from eyes, the appendages of our head also include nostrils, skull, lips, cheeks and mouth which are important mediums of mukhjabhinaya. While describing the characteristics of nasal gestures, Bharat has also discussed their use in displaying various expressions. Further, while describing the characteristics of Kapol 'cheek' mudra, he has talked about the use of Kapol in the states of sadness, happiness, enthusiasm and pride, anger and

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happiness, thrill, touch, coldness, fear and fever. Also, the characteristics of Oshtha Karma and their uses are given. In the context of teeth, lips and jaw, the characteristics of seven movements of the jaw have been described. After this, he explains the characteristics of facial expressions and their uses.

The color of the face should be used in the context of rasa bhavas because no matter how grand the acting done with the branches, limbs and limbs is, it does not become complete without the facial expressions. According to the condition, four colors of the face have been described- 1 natural, 2 happy, 3 Red and 4 Black. Acharya Bharat has mentioned the use of easy facial color in the performance of spontaneous state and passionlessness, wonderful, happy in the performance of Hasya and sringara rasa, bloody color in the performance of veera, Raudra and karuna rasa and black color of the face in the occasion of bhayanaka and vibhatsa.

While explaining the general methods of hand gestures, Acharya Bharat has said- The actor should use hand gestures after observing their shape, movement, symbol and caste from his own experience. There is no such work of hands in the world which does not convey any meaning, but I have described here only the form or function of the hand which has been seen many times. Apart from these, the common people's hands associated with other meanings should also be used as per their wish along with gestures indicative of rasa and emotions. These hand gestures should be used by men and especially women considering the region, time, usage and ability. Acharya Bharat has also mentioned in detail 20 hand movements in the context of rasa and emotions on the occasion of drama performance.

It is clear from the above description that an actor concentrates his physical acting (Angika), verbal acting (Vachika), Acharya and other acting elements by aiming at Rasa only. Acharya Bharat also discusses acting keeping this rasa in mind. Often all the acting exercises done by the actor are done keeping Navarasa in mind.



INTEXT QUESTIONS 16.1

1. What are Rasas?
2. How many types of rasas have been discussed in Natyashastra?
3. How is rasa produced?
4. What is permanent feelings?

5. What is communicative emotion?
6. What is the main goal of acting?
7. What are the nine Rasas?

16.2 NAVRASA SADHANA

In fact, Navarasa Sadhana is related to a system of enactment developed for actors. Rasa is such a gift of Indian tradition that one can easily immerse the listeners in the process of aesthetic experience through their enactment and make them experience joy. Tolkappiyam, an early book on Tamil grammar and poetics, is believed to have been written by Tolkappiyar. Tolkappiyam actually consists of three books - Ezhuttadikaram, Soladikaram and Poruladikaram. The book divides the Sangam era society into four castes as Brahmins, kings, traders and farmers, its third book being Poruladikaram. It also divides the Tamil language into Sentamila and Koduntamil. Sentamila's ancient grammar text-'Tolkappiyam' also discusses the eight emotions of the mind as being expressed through the mippatu s, i.e. the body. Such as- Nakai (humor), Alukai (sadness), Ileveral (humility), Marulakai (surprise), Akkam (fear), Peruvitam (brave) etc.

In the theater tradition of Kerala for hundreds of years, there have been permanent expressions called 'Bhavaes' for training in enactment. These were used. Kudiattam, which is considered to be the last vestige of Sanskrit theatre, has a long history of the training process of rasa. There has been a tradition of how to represent the eight Rasas, their use and their interpretation. The technique of enactment was developed keeping these in mind. Scholars associated with Kodungallur Kovilakam had also done experiments and discoveries regarding Navarasa. He often organized Kalari for Kudiattam and Kathakali artistes. Through Navarasa Sadhana, actors honed their basic expressions through everyday practice.

The name of G. Venu is very important in relation to the technique of Navarasa Sadhana. He was born in the year 1956. He started his art practice at the age of 11. For more than a decade and a half, he prepared himself for the appropriate theatrical postures to perform. He spent the next thirty years in the revival of dying arts. He did special work on Kakkarisi Natakam, Kudiattam, Mudiattu, Padayani, Tholapavakutthu. In the process he trained himself as a Koodiyattam actor, he worked as a Koodiyattam actor in his later years. As a Kudiattam actor, he also visited many European countries.

G. Venu was introduced to Kodungallur Kalari thirty years ago. Bhagavathar Kunjuni Thampuran, a member of the royal family of Kodungallur, was a scholar of music and

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acting. He used to call his acting technique Swaravayu. Taking this Swaravayu technique forward, a training center named 'Abhinaya Kalari' was started in Natankairali. G. Venu also went through this technique.

After 2010, he quit performing because he felt that with increasing age, he was no longer able to perform as well as before. It was during this period that he started performing the duties of a teacher. By conducting long workshops on eyes and hands and research in Kodungallur Kalari, he developed a new acting training method of Navarasa Sadhana.

Study and Application of Eye and Hand

In 2001, a workshop project of the Japan Foundation received approval through 'Cultural Flow,' a cultural organization in Delhi. It was led by scholar Premalata Puri and G. Venu was the director of the workshop. Guru Ammanur Madhava Chakyar was the dramatist of this project. Eminent Kathak exponent Shovana Narayanan and art critic and scholar Shanta Sarbjit Singh were on the advisory board.

Under this project, G. Venu studied 'Netra aur Hasta (eye and hand)' experiments for three years. He contacted all the living gurus of Kerala. Some gurus came to Natankairali to attend the workshop. Many classes were conducted by the Gurus during these three years. Sessions by Kathakali gurus, Keezhapadam Kumaran Nair, Kalamandalam Ramankutty Nair and Kavungal Chatunni Panicker were conducted. Kathakali artists Sadanam Krishnankutty and VP Ramakrishnan Nair also conducted classes. Sessions on 'Kannezhuthu' (eye movement) of Theyyam were conducted in Kutiyattam by Lakshman Peruvannan under the leadership of Guru Ammanur Madhava Chakyar, Kidangoor Rama Chakyar and Ammanur Kuttan Chakyar. Introduction to Srividya by Acharya Girish Kumar, month long practical classes by Lakshmanan Gurukkal on Das Mudra of Srividya, classes on 'Netra and Mudras in Yoga Vidya' by Swami Hariom Anand and session on Eye Protection in Ayurveda by Swami Radhakrishna Chaitanya. All of them were part of this three-year long search.

The Asian symposium, held to mark the culmination of this three-year long project, was attended by Thailand's eminent dancer Jessie Fanko, artist Keon Yoshimura of the Japanese form Kamigata Mai and dancer Dr. Padma Subramaniam. Performances of Kutiyattam, Kathakali, Mudi yettu, Mohiniyattam and Nangiarkoothu were also organized along with the concluding ceremony.

This long-term workshop on Netra and Hasth (Eye and Hand) within Navarasa Sadhana and the discovery of G. Venu in Kodungallur Kalari played an important role

in the development of the actor training methodology of Navarasa Sadhana. In fact, Navarasa means not a system of training of actors that existed in Kodungallur Kalari. It is also not a part of Kutiyattam. However, it makes independent use of some techniques from Kutiyattam. It is not possible to practice Navarasa Sadhana while strictly following the principles of Kutiyattam.

The present system of sadhana was codified in a way so that artists of different disciplines could incorporate the practice of the nine rasas into their regular practice. Till now, no one had discussed Navarasa and whether artists of different genres would face any problem in maintaining the uniqueness of their individual forms by practicing Navarasa Sadhana. Artists from genres including Kutiyattam, Bharatanatyam, Kathak, Kuchipudi, Mohiniyattam, theater and cinema have been part of the Navarasa Sadhana training so far.



INTEXT QUESTIONS 16.2

1. In which ancient grammar of Sentamil, eight expressions are discussed?
2. What is 'Bhavaes'?
3. In which theater tradition is the practice of Rasa Sadhana found?
4. Why is Kodungallur Kovilakam important?
5. Why was Kalari organized?
6. Who is G. Venu?
7. What is Abhinaya Kalari?
8. On which body part is Navarasa Sadhana focused?
9. What is the relation of Navarasa Sadhana with the present system?



WHAT HAVE YOU LEARNT

- In drama performance, permanent feelings like changeable Rati etc. are awakened in the hearts of the performers through actor's potential, experience, communicative feelings and satvika feelings and they are savored. This is the rasa.



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- Body postures refer to those specific expressions of the body through which a certain feeling or meaning is communicated to the observer.
- In Natyashastra, keeping the Rasa in mind, the actions and postures of the main body parts have been discussed in detail under Angik Abhinaya.
- Without rasa, there is no justification for emotion and without emotion, rasa cannot be fulfilled.
- Emotions are like waves rising in the mind. Writers or actors express these feelings through their works. Acharya Bharat has mainly divided the emotions into four categories- permanent emotions, vibhava, anubhava and communicable emotions.
- The process of face acting is accomplished through various movements and postures of the facial organs- eyes, eyebrows, ears, base, cheeks and chin etc. Under Rasa Sadhana, special exercises are done on the eyes.
- Eye is especially noteworthy in Navras Sadhana. Even in Natyashastra, these differences of eyesight have been called Darshan Bheda i.e. ways of seeing. They should be used according to different tastes and emotions. Under Drishti Abhinay, thirty-six types including Rasa, Permanent and Sanchari have been described.
- Sentamila's ancient grammar text Tolkappiyam also discusses the eight emotions of the mind as being expressed through mippatu s, i.e. the body.
- Kudiyattam, which is considered to be the last remnant of Sanskrit drama, has a long history of the training process of rasa.
- Scholars associated with Kodungallur Kovilakam had also done experiments and discoveries regarding Navarasa. He often organized Kalari for Kudiyattam and Kathakali artistes. Through Navarasa Sadhana, actors honed their basic expressions through everyday practice.
- The name of G. Venu is very important in relation to the technique of Navarasa Sadhana.
- This long-term workshop on Netra and Hasth (Eye and Hand) within Navarasa Sadhana and the discovery of Jee-Venu in Kodungallur Kalari played an important role in the development of the actor training methodology of Navarasa Sadhana.

**TERMINAL EXERCISE**

1. What is meant by rasa?
2. Tell us about feelings?
3. Tell about the Navarasa Sadhana experiment done by G. Venu?
4. Discuss about eyes and hands in Navarasa Sadhana?

**ANSWERS TO INTEXT QUESTIONS****16.1**

1. Rasa is the joy that the audience feels after watching a theatrical performance.
2. Eight rasas have been discussed in Natyashastra.
3. When the permanent feeling situated in the heart of the listener is combined with the Vibhava, Anubhava and communicable feelings, then Rasa is obtained.
4. Those feelings which remain permanently present in the hearts of the audience.
5. The unstable emotions that arise and disappear in the mind of the person according to the situation are called communicative emotions. These feelings are always present in the heart. When they get the opportunity, they keep on forming and breaking like water bubbles.
6. The main objective of acting is to create rasa.
7. There are nine rasas - srīngara, hasya, veera, karuna, bhayanaka, vibhatsa, adbhuta, shanta.

16.2

1. Sentamil's ancient grammar text Tolakappiyam also discusses the eight emotions of the mind.
2. In the theater tradition of Kerala, for hundreds of years, there were permanent expressions called Bhavas for training in acting.

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Notes

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Notes

3. Rasa Sadhana is mentioned in the traditions of Kudiyaattam and Kathakali.
4. Scholars associated with Kodungallur Kovilakam had also done experiments and discoveries regarding Navarasa. He often organized Kalari for Kudiyaattam and Kathakali artistes.
5. Kodungallur Kovilakam often organized Kalari for Kudiyaattam and Kathakali artistes. Through Navarasa Sadhana, actors honed their basic expressions through everyday practice.
6. The name of G. Venu is very important in relation to the technique of Navarasa Sadhana.
7. A training center named 'Abhinay Kalari' was started in Natankairali to advance the Swarvayu technique.
8. Eye and hand have special contribution in Navras Sadhana.
9. The present system of Navarasa Sadhana has been planned in such a way that artists of different disciplines can include the practice of the nine Rasas in their regular practice.

17

BODY POSTURES AND FACIAL ENACTMENT



Notes

Body postures and facial enactment have been discussed in depth in Indian theatre. In the Natyashastra written by Acharya Bharata, a detailed discussion of Mudrabhinaya and Mukhabhinaya is found under Angika enactment. The enactment done by organs, appendages and organs is called Angika enactment. In Natyashastra, its three types have been described- Physical i.e. the enactment performed through the movements and postures of the major parts of the body- head, hands, waist, sides, legs etc. Mukhaja i.e. the facial appendages- eyes, eyebrows, ears, lips, cheeks and enactment displayed through various movements and postures of the chin etc. and Chestakrita means acting done by the whole body through internal expressions or external gestures. Acharya Bharata, while describing the three types of Angika Abhinaya in minute detail, has mentioned the specific postures of the major body parts. Besides, emphasis has also been given on when and how these postures should be used. In this lesson, we will discuss this very thing way.



LEARNING OUTCOMES

After studying this lesson, you-

- know the body posture (Mudrabhinaya);
- understand the application of mudrabhinaya in theatrical presentation;
- know the importance of mudrabhinaya in theatrical presentation;
- know about facial enactment; and
- know the importance of facial enactment in drama performance.

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Notes

17.1 PHYSICAL ACTIONS AND POSTURES DESCRIBED IN NATYASHASTRA

Body postures refer to those specific postures of the body through which a fix feelings or meaning is communicated to the observer. Today, actors are often given dance training for the purpose of developing understanding of body language. Acharya Bharata has also thought systematically in this context.

As mentioned earlier, Acharya Bharata has discussed in detail the actions and postures of the main body parts under Angika enactment in his text Natyashastra. He has mentioned six parts of the body- head, hands, chest, waist area of body, pelvis and legs. Apart from these six organs, according to some Acharyas, the cervix has also been counted among the organs.

Enactment through Head (Shiravinaya)

In Angika enactment, thirteen head postures have been discussed first- Akampita, Kampita, Dhutz, Vidhuta, Parivahita, Aadhoota, Avadhuta, Achita, Nihachita, Paravruta, Utkshiya, Adhogata and Lolita. Here, while describing these thirteen types, he also explains the movements of the head and the method of its use in enactment. Along with this, he has mentioned two situations of Shirabhinaya (Body postures)- Riju and Svabhava. He has also called Riju as institution and nature as Prakrita. Both these positions of the head are used in performing tasks and expressions like darshan of auspicious objects, study, meditation, self-study and victory etc. Besides, Acharya Bharat has given instructions to accept the folk popular postures of Shirabhinaya in addition to the above mentioned thirteen types.

Grivabhinaya (Enactment through Cervical)

Acharya Bharat has mentioned nine characteristics of grivabhinaya (Enactment through Cervical) following the movements of the head and their use- Sama (smooth state), Nata (position of the cervix when the face is tilted), Unnata (position of the cervix when the face is turned upwards), Tryasta (cervix bent sideways), Rechita (strong shaking or rotation of the neck), Kuchita (position of the cervix when bending the head), Anchita (turning the head backwards), Valita (turning the face sideways) and Vivarta (position of the cervix when facing forward). Apart from these, Acharya Bharat has also talked about accepting the cervical postures which are expressive of the sentiments of the people.

Hastanudrasa (Postures through Hands)

Acharya Bharata has specifically mentioned Hastabhinaya (enactment through hands) in the ninth chapter of Natyashastra. The way in which the detailed and minute

description of hand enactment is given, it seems that it must have been the main medium of Angika enactment. Acharya Bharata has described two types of Hastabhinyas- joined and non-joined. The number of non-joined hand gestures is 24 and the number of joint hand gestures is 13. These non-joined hand postures are- Pataka, Tripataka, Kartarimukha, Ardachandra, Shurutunda, Mushti, Shikhara, Kapittha, Khatkamukha, Suchimukha, Padyakosha, Sarpshira, Mrigashirshaka, Kangula, Allapalva, Chaturmudra, Bhramaramudra, Hasvaktā, Hanspaksha, Sandash, Mukula, Urjanabha and Tamarchuda. After non-joined hand postures, he explains 13 types of joined hand postures- Anjali, Kapot, Karkat, Swastika, Katkavardhamanaka, Utsang, Nishadha, Dola, Pushpaput, Makara, Gajdanta, Avahitdha and Vardhamanaka.

Further, while explaining the general methods of hand gestures, Acharya Bharat has said- The actor should use hand gestures after observing their shape, movement, symbol and caste from his own experience. There is no such work of hands in the world which does not convey some meaning, but the form (or work) of the hand which has been seen many times, has been described here. Apart from these, the common people's hands associated with other meanings should also be used as per their wish along with gestures indicative of rasa and emotions. These hand gestures were used by men and especially women considering the region, time, usage and ability.

Acharya Bharat has also mentioned in detail 20 hand movements in the context of rasa and emotions on the occasion of drama performance. These movements are- Utkarshana (pulling up), Vikarshana (pulling hard), Vyakarshana (pulling out), Parigraha (taking an object), Nigraha (destroying), Aavahana (calling, indicating), Todana (chastising), Sanshaleshana (meeting, mixing), Viyoga (separating), Rakshana (saving), Mokshana (liberating), Vikshepa (throwing), Dhunan (trembling), Visarga (leaving), Tarjana (refusing), Chhedana (cutting), Bhedana (to penetrate), Sphotan (to open), Motona (to hesitate) and Tadana (to beat).

Underlining the function of hand gestures, he says- 'The users should use these hand gestures as per the public behavior and at the same time decide their use after seeing their reason, action, place, propagation, technic and action. In the context of hand circulation, it is also mentioned that the hand movements of good people should usually be on the forehead (near the forehead area), the hand movements of middle class people should be near the chest area and the hand movements of low level people should be in the lower part of the body. In Jyeshtha Abhinay, the promotion of these hand gestures should be limited, in the middle, there should be moderate promotion and in Adham Abhinaya, the promotion of hand gestures should be done in abundance. Uttam and Madhyam characters should use these hand gestures to express the meaning



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according to the classical signs but by adhama characters, folk activities should be followed in hand acting through the characters. But when there is an unusual use or time, the wise person may or may not combine the use of these Hastmudras (Postures through hands) in a form different from the described characters. Further, Acharya Bharat explains that hand-pracharas should not be used in such situations. When a character is sad, embarrassed, tormented by hatred and grief, dirty, asleep, dejected, unconscious, changed, sick, stricken with old age, overcome with fear, shivering or troubled with cold, intoxicated, mad, worried. In such a situation, planning of hands should not be done. In drama and dance, three types of body movements have been described- Uttana, Parshvaga and Adhomukha. Further, Acharya Bharat has given instructions regarding hand movements to the dancers and actors while discussing thirty hand movements of dance and four types of hastakarana.

Chest Area, Side Part of Body, and Abdominal Movements

While discussing the Ura (Chest Area) movements and their use in acting, Acharya Bharat has described five types of Chest Area movements- Abhugna, Nirbhugna, Prakampita, Udvahita, Sama. Along with this, five types of side part of body (parshva) movements are mentioned- Nata, unnat, prasrita, vivartita, apasrita. Under Abdominal movements types, characteristics and their application, three types have been described- Sama, Khalva and Purna.

Waist Movements

Five types of movements of the waist: After Chhinna, Nivritta, Rechita, Kampita and Udvahita, he has described five types of movements of the Uru (shins). These are the movements of the Uru (shins)- kampana, valana, stambhana, udvartana, vivartana. Bharata has said that other Uru (shins) movements should be adopted by the dramatist as per the worldly behavior.

Thigh and Feet Movements

Similarly, five movements of the thigh have been accepted- Aavartita, Nata, Kshipta, Udvahita and Parivrita. After this, Bharat has discussed Padabhinaya (Enactment by feet). He has mentioned the five movements of the feet and explained their characteristics and their applications- Uddhattita, Sama Pada, Agartala Manchala, Aanchata and Kuchita. Thus, in the tenth chapter, Acharya Bharat has described the movements of the chest area, side part of body, abdominal movements, waist movements, thigh and feet movements.

**INTEXT QUESTIONS 17.1**

1. What is Mukhaja Abhinaya (Enactment by face)?
2. According to Acharya Bharat, the human body is divided into how many parts?
3. How many functions of the head have been discussed by Acharya Bharat?
4. How many actions of the neck have been described in Natyashastra?
5. What is the number of combined and non-joined hand gestures?
6. How many hand movements have Acharya Bharat described in the performance of the drama?
7. What kind of efforts should be made by the noble and middle characters?

**Notes****17.2 MUKHABHINAYA (ENACTMENT THROUGH FACIAL ORGANS)**

The process of mukhabhinaya is accomplished through various movements and postures of the facial organs- eyes, eyebrows, ears, lips, cheeks and chin etc. Acharya Bharat has described the functions of various parts of the face very minutely.

The appendages are considered to be six- eye, eyebrow, nose, lips, cheeks and chin. These appendages are important in enactment. In their absence, face enactment is not possible. The eyes are considered to have three pratyangas- Tara i.e. pupillary, Put i.e. eyelids and frown. In this way, Acharya Bharat has classified the entire body into parts, organs and appendages and has explained the method of using Angika enactment.

Enactment Through Eyesight (Drishti Enactment)

Bharat has given eight types of eyesight- Sama, Sachi, Anuvrutta, Alokita, Vilokita, Pralokita, Ullokita and Avalokita. In Natyashastra, these types of eyesight have been called 'Darshan Bheda' and it has also been instructed that they should be used according to different rasas and emotions. Under 'Drishti Abhinaya', he combined the three aspects of Rasa, Permanent feelings and communicative feelings into thirty-six types are mentioned.

Acharya Bharat has accepted that Rasa and emotions are refined only through drishtis. He has considered the number of Rasta as 08, Permanent Emotion also as 08 and communicative feelings as 21.

- There is mention of eight types of Rasa-drishtis- Kanta, Bhayanaka, Hasya, Karuna, Adbhuta, Raudra, Veera and Vibhatsa. These eight eyesights express the eight Rasas.

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Notes

- The expressive views of the permanent emotions are discussed as affectionate, happy, poor, proud, fearful, contemptible, angry and astonished.
- Along with this, the characteristics of twenty types of communicative eyesights and their usage are described- Shunya, Malina, Brantha, Lajjanvita, Glana, Shankita, Vishanya, Mukula, Kunchita, Abhitapta, Jivha, Sulalita, Vitarkita, Ardhamukula, Vighranta, Vilupta, Akekara, Vikosha, Trasta and Madira. Thus, a total of 36 postures of eyesight have been approved. Bharata has given definite instructions regarding when and how these eyesights should be applied practically.

Pupillary, Eyelid and Eyebrow Movements

Three parts of the eye are considered- pupillary, eyelid and eyebrow. It is possible to perform 'Drishti Abhinaya' only with the actions of these Pratyangas. That is why, Bharata has also described their activities in detail. He has discussed the nine movements of Pupillary and their use in enactment. These nine efforts are-

1. Bhramana (rotation in the middle part of both eyelids)
2. Valana (moving diagonally)
3. Patana (to take down)
4. Chalana (vibration)
5. Sampraveshana (carrying into the eyelids)
6. Vivartana (looking sideways)
7. Samudravritna (Raising Up)
8. Nishkrama (to draw out and remove)
9. Prakrita- (normal state)

The pupillary are also activated with the movement of the eyelids. These mention the characteristics and uses of nine endeavors -

1. Unmesha (opening of eyelids)
2. Nimesh (to be closed)
3. Spread (widespread)
4. Kunchit (shrinking of eyelids)
5. Sams (natural State)
6. Vivartita (lifting of eyelids)

7. Sphurata (twitching)
8. Pihit (inactivity of eyelids)
9. Vitalit (closure of eyelids due to fear of shock).

The number of actions of the brow that occur with the movements of the pupils and eyelids is said to be seven -

1. Utsep (Raising both the eyebrows together or one by one)
2. Patana (to fall down together or one by one)
3. Brakuti (raising the middle part of the eyebrows)
4. Chatura (to lift up gently)
5. Kunchit (slowly knocking down)
6. Rechit (elegant raising of one eyebrow) and
7. Sahaj (natural state).

In this way, 'Drishti Abhinay' is accomplished with the simultaneous operation of the pupillary, eyelids and eyebrows.

Nostrils, Cheeks, Lips, Chin, Face Activity

Apart from the eyes, there are also nostrils, chin, lips, cheeks and face which are important mediums of Mukhaja enactment. Bharat has given six characteristics of nostrils movement-

1. Nata (sticking of both the nostrils)
2. Manda (natural posture)
3. Vikrishta (swelling of the nostrils)
4. Sochchavas (state of the nose while inhaling)
5. Vikunta (nasal congestion) and
6. Sama (natural state).

Acharya Bharat has also discussed their use in various expressions. Further, he mentioned the six characteristics of cheeks posture-

1. Kshama (pitched)
2. Fulla (swollen)
3. Ghoorna (extended)
4. Kampita (trembling)



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5. Kunchita and
6. Sama (natural state).

While describing these characteristics, he said to use Ksham in sorrow, Fulla in happiness, Ghurna in enthusiasm and pride, Trembling in anger and happiness, Kunchita in the state of thrill, touch, coldness, fear and fever and Sama in the remaining states.

Also, six symptoms of lips and their uses are found-

1. Vivartana (shrinking the lips to form a beak)
2. Kampana (shaking of lips)
3. Visarga (spreading the lips)
4. Vinighuhan (Shrinking the lips inwards)
5. Sandashtaka (biting the lips with teeth) and
6. Samudgaka (normal state)

In the context of teeth, lips and chin, the characteristics of seven chin movements were described. These are- Kuttan (clenching the upper and lower teeth together), Khandan (rubbing the teeth), Chhinn (sticking the teeth together), Chukkita (spreading the teeth far apart), Lehita (licking the lips with the tongue), Sama (a few moments apart Hona) and Dashta (biting the lower lip with teeth).

After this, he explains the characteristics of facial expressions and their uses. These facial expressions are- Vinivritta (widely parted), Vidyut (rectangular open), Nirbhugna (mouth tilted downwards), Bhugna (somewhat rectangularly open), Vivarta (lips open) and Udvahi (obsessed mouth).

The color of the face should be used in the context of rasa bhavas because no matter how grand the enactment done with the branches, limbs and appendage, it does not become complete without the facial expressions. According to the situation, four characters of the facial expression have been described- 1. Natural, 2. Prasanna, 3. Red and 4. Dark. Acharya Bharat mentioned the use of simple facial color in the performance of spontaneous state and ragashunyata, Adbhuta, hasya and srngaras-Prasana colour, in the performance of veera, Raudra and karuna rasa-Red color, in the performance of Bhayanak, Vibhatsa rasa black color should be used.



INTEXT QUESTIONS 17.2

1. Which appendages have been described by Acharya Bharat?

2. How should eyesight be used?
3. How many Rasagya visions are there?
4. How many permanent feelings are there?
5. How many types of vision have been described?
6. What are the facial expressions?

17.3 POSTURES AND FACIAL EXPRESSIONS IN DRAMA

It is a specialized visual structure that transmits visual signals to the audience. When a dancer or actor adopts a particular posture in a performance, it means that he wants to convey a particular signal or draw attention to it. For example, placing the palm on the nose while pretending to sneeze. Apart from this, any other posture may be possible to display sneezing. In this context, it is the primary posture. This explains the process of sneezing from beginning to end. The second is sneezing. Which is an untimely or sudden search done from the subconscious mind. In this way, the first posture is mechanical and the second posture is a disorder caused by breathing problems. This act of sneezing communicates a signal to the audience that the person sneezing has a cold.

Types of Postures Used in Drama

Sudden Posture: Such postures which are not created deliberately but are created suddenly, have been kept in this category. Like posture of eating food, posture of drinking water etc.

Expressive Posture: This is the posture that differentiates us from animals. Often one person uses this posture to express his views to another person. In this, he attracts the attention of the person in front of him with various facial expressions. For example- smiling, being sad, crying etc.

Mimicry Posture: In this posture, we copy another person. This posture is often used to demonstrate another person, object or animal. For example, while imitating a dog, immediately sit on your knees and put your palm in front and lick your tongue.

Simpolic Posture

It is mainly used to exchange feelings and thoughts. It is used to express unexpressed feelings. Apart from this, there are others also like Technical posture, koota posture etc. which are often used.



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17.4 SYMBOLIC POSTURE: CHITRABHINAYA

Regarding the postures, Chitrabhinaya is important. Bharata has not given it a separate name of enactment. He has formulated 'Chitrapinaya' by giving prominence to angika movements in the coordinated form of Chatardik Abhinayas. Due to this, such a combination of the postures originated in the hearts of the audience. This creates images. In its description, Bharat has discussed symbolic postures that can impart knowledge about any natural scene (day, night), underground objects, sun, fire, non-human beings like lion, deer, wild animals, special movements, specific mood etc.

- Bharat explains the method of awakening the imagination of the audience through drama. Make Swastika with both the hands straight in the flag posture. By placing it on the head in an open form and looking at it from different viewpoints, effects, night, Pradosha, seasons, clouds, forest areas, vast water bodies, directions and planets and constellations can be told through them. By maintaining this posture with the head tilted downwards, an object placed on the ground can be shown. To show moonlight, happiness, air, juice and fragrance, the hand in the same posture can be shown moving upwards along with touch. Similarly, Bharat has discussed the special postures of display of Sun, Fire, Noonday Sun, substances that give pleasure and pain, serious and sublime feelings, necklace, feeling of omniscience, electric meteor etc. respectively.
- Bharat also brings special postures to represent the seasons. In the context of Hemant Ritu, he says that Hemant Ritu should be displayed by the noble and medium characters by acting like bending, shrinking their limbs and 'sagrah sevan' the sun and fire. Similarly, he explains the methods of displaying winter, spring, summer, rainy season, rainy season night and normal seasons respectively.
- In this sequence, he tells the plan of men and women to perform the angika activities according to their respective nature. Bharat also describes the actions performed in joy, sadness, anger, fear, intoxication, etc. Further, he also tells the methods of showing animals, birds, ghosts, vampires, mountains and tall trees, ocean, etc.

17.5 IMPORTANCE OF ENACTMENT THROUGH POSTURES AND FACIAL ENACTMENT IN DRAMA

The drama consists of dialogues and various actions of the characters. When an actor brings those characters to life, it is the actor's responsibility to portray the character through body language, actions, posture, and facial expressions. In theatre, communication of emotions has primary importance.

If we look closely, this process of communication on stage takes place in two forms- verbal and non-verbal. Verbal communication includes the dialogues and sounds spoken by the actors in the drama. Under non-verbal communication, the actor expresses through his gestures, body posture, actions etc. Instead of presenting the character through dialogues, special emphasis is given on the use of the character's body language, posture etc. Body language plays an important role in nonverbal communication. Being an actor, we should have knowledge of posture and facial acting. Body language consists of gestures, body postures and facial expressions.

Indian theater has been prevalent in a stylized form mainly due to dance, music etc. The concept of posture and face acting appears in this context to a great extent in a stylistic form. The postures and facial expressions described in Natyashastra indicate a style. However, while pointing towards the folk religion, Acharya Bharat has also said that theater actors should use postures etc. according to the nature of the people. This indication of folk religion clarifies the use of popular forms of postures.

At present, the tradition of use of posture and facial expressions that we see is relatively more realistic. Leaving aside dance and music based plays, their form is generally simple, easy and people friendly. Postures and facial expressions should also be considered from this point of view.



INTEXT QUESTIONS 17.3

1. What is sudden postures?
2. What is emotional posture?
3. What is meant by mimicry postures?
4. What is symbolic posture?
5. What is Chitrabhinaya?



WHAT HAVE YOU LEARNT

- In the Natyashastra written by Acharya Bharata, a detailed discussion of mudrabhinaya and mukhabhinaya is found under Angika abhinaya.
- Physical postures refer to those specific movements of the body through which a certain feeling or meaning is communicated to the observer.



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Notes

- In Natyashastra, the actions and postures of the main body parts have been discussed in detail under Angika Abhinaya.
- The way in which the detailed and minute description of hand acting is given, it seems that it must have been the main medium of Angika Abhinaya. Acharya Bharat has described two types of Hastabhinyas- Sanyut and Asanyut. The number of non-joined hand gestures is 24 and the number of joint hand gestures is 13.
- The process of facial expressions is accomplished through various gestures and postures of the facial organs- eyes, eyebrows, ears, lips, cheeks and pair of lips.
- In Natyashastra, these differences of vision are called Darshan Bheda i.e. ways of seeing. They should be used according to different rasas and emotions. Under Drishti Abhinaya, thirty-six types including Rasa, Permanent feelings and communicative emotion have been described.
- In the context of postures, acting is also important. It is related to Angika Abhinaya only. In its description, Bharat has discussed symbolic postures. Through which knowledge can be imparted about any natural scenes (day, night), underground substances, sun, fire, non-human creatures like lion, bear etc., wild animals, special movements, special mood etc.
- At present, two methods of postures and face acting are prevalent- realistic and stylistic.



TERMINAL EXERCISE

1. What is meant by postures?
2. Write about the functions of appendages in facial expressions?
3. Write about the lokdharmi use of gestures and facial expressions?
4. Discuss the postures and facial expressions described in Natyashastra?



ANSWERS TO INTEXT QUESTIONS

17.1

1. Use of facial appendages like eyes, feet, ears, lips, cheeks, chin etc. in case of expression.



Notes

2. Six organs: head, hands, chest, waist, pelvis and legs.
3. Thirteen
4. Nine
5. 13 and 24 respectively
6. 20 actions
7. Corresponding to classical characteristics

17.2

1. Six
2. According to rasa and emotions
3. Eight
4. There are eight types.
5. Eight
6. Natural, Prasanna, Red and Dark.

17.3

1. Such postures which are not created deliberately but are created suddenly, have been kept in this category.
2. Through it, actor attracts the attention of the person in front of him with various facial expressions.
3. In this posture we imitate another person.
4. This posture is mainly used to exchange feelings and thoughts. It is used to express latent feelings.
5. In this, some combination of postures of particular body parts is done which creates imaginary pictures in the heart of the audience. In its description, Bharat has discussed symbolic posture.

MODULE - 6

Form and Types of Folk Theatre

In this module, learners have been introduced to the nature and different types of folk drama as well as the role of music and dance in folk drama.

18. Major Folk Theaters and Folk Dances of India
19. Role of Music in Folk Theatre

18

MAJOR FOLK THEATERS AND FOLK DANCES OF INDIA



Notes

India has one of the longest and richest traditions of theatre. Bharata's Natyashastra is the most ancient and detailed treatise written on drama. There has been diversity and multiplicity of folk theaters in our country which are closely linked to the ancient customs and seasonal festivals etc. of different regions. In this lesson we will discuss in detail the nature and various types of Indian folk dramas.



LEARNING OUTCOMES

After studying this lesson, you-

- know the types of folk theatre;
- know the ancient and contemporary forms of folk dramas;
- know the main features of various folk dramas; and
- know the main characteristics of folk dramas of India.

18.1 NATURE AND TYPES OF FOLK DRAMAS

Folk dramas are related to folk life. For this reason, they are mainly staged during various festivals, occasions and auspicious functions. Their language is regional and simple. Folk dramas are prose but songs are also sung in between them. Some folk dramas are also lyrical. The dialogues in these are very short and are presented in a concise manner. Keeping in mind the regional audience, they lack long statements.

Form and types of folk theatre



Notes

The narratives of folk dramas are mainly based on historical, mythological, social or religious subjects like-

1. Jatra and Kirtan of Bengal based on religious narrative.
2. Amar Singh Rathore's historical song based on historical study in Rajasthan.
3. Yajna song of Kerala state based on mythological stories.
4. Ramlila and Raslila of Uttar Pradesh based on religious studies.
5. Nautanki, folk drama of Uttar Pradesh based on social narrative.

Initially, the roles of female characters in these folk dramas were also played by men. However, in contemporary folk dramas, the role of female characters has also started being played by women. The costumes and makeup of these characters are regional. Most of the folk plays are performed on open theatres. At some places they are staged on the temple platform or in the temple courtyard. Thus, folk dramas are simple and graceful in their form.

There is a way or a special aspect of presenting a drama. Acharya Bharat mentions two types of 'Dharmi'. A play presents the joys and sorrows of the world. Those which are very close to reality are 'Realistic (Lokdharmi)' and those which are not real but conventional are 'Natyadharmi (Traditional)'. Thus, Bharata has defined two types of practices (Dharmi)- Lokadharmi and Natyadharmi.

- Lokadharmi (Realistic): Which includes the presentation of human behavior and naturalistic presentation of objects on the stage.
- Natyadharmi (Traditional): Under this, a drama is presented through the use of stylistic methods and symbols. It is considered more artistic than realistic.



INTEXT QUESTIONS 18.1

1. How many types of 'Dharmi' has been mentioned by Acharya Bharat?
2. What is Natyadharmi?
3. Who is called a Lokadharmi?
4. Whose composition is the Natyashastra texts?

18.2 IMPORTANT THEATER FORMS OF INDIA

Our country is a country of diverse cultures and traditions. Indian folk life and folk dramas of tribal communities are very simple and attractive. These folk plays are staged during any festival or public event related to folk life.

Different folk plays are staged for the life cycle and the annual cycle of seasons, in which folk dances also play an important role. In India, dance is a part of daily life and religious rituals. Due to changing lifestyles in contemporary times, the relevance of dances has reached beyond special occasions.

Below, a brief description is being given about the major folk theaters of different states of India.

Swang: Rajasthan, Haryana, Madhya Pradesh and Malwa

Swang folk drama is a folk-dance drama mainly around the Malwa region of Rajasthan, Haryana, Uttar Pradesh and Madhya Pradesh. It involves appropriate theatrics and mimicry along with songs and dialogue. It is a dialogue-oriented folk drama. Religious stories and folk tales are played by a group in an open area. Its main subjects are—morals, folk tales, lives of inspirational persons, stories from Indian mythology and in recent times more current subjects like health and hygiene, literacy etc. Two important styles of mime are from Rohtak and Hathras. The style of Rohtak is Haryanvi (Bangru) and the language of Hathras is Brajbhasha.

Bhavai: Gujarat and Rajasthan

Bhavai is a traditional theater form of the northern region of Gujarat and southern region of Rajasthan. Bhavai is partly recreational and partly a ritual offering to Goddess Amba. Navratri festival is celebrated with Bhavai performance in the courtyard of Ambaji temple near Mount Abu. Amba is the presiding deity of Bhavai.

Nautanki: Uttar Pradesh, Rajasthan, Punjab etc.

Before the rise of Hindi and regional cinema, it was the most popular entertainment folk theater art throughout North India. Even today the most popular centers of this folk theater are Kanpur, Lucknow and Hathras. In contemporary times, street plays are more akin to nautanki. Typically, there is an intense melodic exchange between two or three performers; A chorus is also sometimes used. The story of traditional Nautanki ranges from mythological and folk tales to stories of contemporary heroes.

Form and types of folk theatre



Notes

Form and types of folk theatre



Notes



(source: www.indianculture.gov.in)

Ramaman: Uttarakhand

Ramaman is a folk drama of Uttarakhand state. It is a multiform cultural event combining theatre, music, historical re-enactment and traditional oral and written narratives. It is celebrated every year in the month of Baisakh (April) in the courtyard of the Bhumiyaal Devta temple located in Chamoli district of Uttarakhand. Especially the mask dance performed by the Bhandaris (Kshatriya caste) there. Ramaman has also been included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



Form and types of folk theatre



Notes



(source:www.indianculture.gov.in)

Bhand Pather: Jammu and Kashmir

It is a traditional satirical theater form of Kashmir with a unique combination of dance, music and acting. Satire, wit and parody are the main characteristics of this form. Most of the artists of this folk drama are mainly from the farming community and hence the influence of their lifestyle, ideals and sensitivity can be seen in this folk drama.



(source:www.indianculture.gov.in)

Rasleela: Uttar Pradesh

Rasleela is a famous theater form of Uttar Pradesh. Mainly it is based on the legends of Lord Krishna. It is believed that the earliest plays based on the life of Krishna were written by Nandadas. The dialogues in prose were beautifully combined with the songs and scenes from Krishna's pastimes.

Form and types of folk theatre



Notes

(source: www.indianculture.gov.in)**Macha: Madhya Pradesh**

It is a traditional and popular theater form of Madhya Pradesh. The word macha is also used for stage and drama. In this theatrical form, songs are given prominence amidst dialogues. In this form the word for dialogue is 'bol' and the rhyme in narration is called 'vanag'. The tunes of this theatrical form are known as Rangat.

Jatra: Bengal

Jatra is a type of musical theater performed in fairs in honor of deities or on the occasion of religious rituals and ceremonies. This dance-drama is a famous folk drama of Bengal state. Krishna Jatra became especially popular due to the influence of Chaitanya. With time, worldly love stories have also found a place in Jatra. In the past, Jatra was more musical. But later dialogues also started being given importance. In Jatra folk drama, the actors themselves describe the changes of the scene and the place etc.

Form and types of folk theatre



Notes



(source:www.indianculture.gov.in)

Bhaona: Assam

Bhaona is a traditional and popular theatrical form of musical theater with religious messages. This is done in Assam. Written in the beginning of the 16th century, it is a unique creation of the great man Shankardev. The drama group composed by Shrimant Shankardev and Madhavdev was named 'Ankiya Naat'. And we can see a glimpse of the culture of Assam, Bengal, Orissa, Mathura and Brindavan in this dance drama. In this form, the narrator called Sutradhar begins the story. The actors are called Bhauria. The performance of Ankiya Naat is called 'Bhaona'. Bhaona is often staged in sessions. Bhaona is mostly written in Assamese and Brajavali languages.

Tamasha: Maharashtra

Tamasha is a very famous traditional folk theater form of Maharashtra. It evolved from folk forms like Gondal, Jagran and Kirtan. Unlike other theater forms, in Tamasha the female actress is the principal exponent of the dance movements in the play. He is known as Murki. Classical music, lightning-fast footwork, and vivid gestures make it possible to portray all emotions through dance.

Form and types of folk theatre



Notes



(source: www.indianculture.gov.in)

Dashavatara: Goa and Konkan Region

Dashavatara is a highly popular theater form of the Konkan and Goa regions. Ten incarnations of Lord Vishnu are depicted in it. In addition to stylized make-up, Dashavatara performers wear wooden and papier-mâché masks.

Form and types of folk theatre



Notes



(source:www.indianculture.gov.in)

Krishnattam: Kerala

Krishnattam is a popular folk theater of Kerala. It initially came into existence in the 17th century under the patronage of Raja Manavada of Calicut. Krishnattam is a play consisting of eight plays performed for eight consecutive days in which the story of Lord Krishna is presented. The names of these numbers are - Avtaram, Kaliyamandana, Rasa Krida, Kamasavadha, Swayamvaram, Bana Yudham, Vividh Vadham and Swargarohana.

Form and types of folk theatre



Notes

Mudiyettu: Kerala

Mudiyettu is a ritual dance drama of Kerala. It is based on the mythological story of the war between Goddess Kali and demon Darika. It is a community ritual in which almost everyone in the village participates. It is performed in the temples of the Mother Goddess in Kerala between February and May after the harvest season. Make a huge image of Goddess Kali which is called Kalam. Mudiyattu is performed annually in 'Bhagavathi Kavas' in the temples of the goddess in various villages situated on the banks of Chalakkudi Puzha, Periyar and Moovattupuzha rivers. There is mutual cooperation and collective participation of all the people in the ritual. The seven characters of Mudiyettu are: Shiva, Narada, Darika, Danavendra, Bhadrakali, Kuli and Koimbidar (Nandikeshwar). The responsibility of promoting it lies with the elders and senior artists. During its performance the young generation is included as apprentices. Mudiyettu serves as an important cultural site for transmission of the community's traditional values, morals, ethical codes and aesthetic norms to the next generation. In 1010, Mudiyettu was included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. This is the second art from Kerala after 'Koodiyattam' to be included in this list.



(source: www.indianculture.gov.in)

Theyyam: Kerala

Theyyam is a traditional and very popular folk theater of Kerala. Being based on Acharya Bharat's book 'Natyasastra', it is a very traditional and popular theater form. The word 'Theyyam' is derived from the Sanskrit word 'Daivam' which means God. That is why it is also called the dance of God. Theyyam is performed by people to appease and worship the spirits of their ancestors and folk heroes. Most of the themes

revolve around ancient mythological themes, with most of the exhibits being seen inside the temple complex; Two or more characters are on stage at the same time, with Chakkiyar providing the male actors and Nangiar performing the female roles. The latter plays cymbals and recites verses in Sanskrit, while Nambiar plays the mijavu, a large copper drum, in the background. These may take 6 to 20 days to perform. Those who are interested in witnessing this beautiful art form can visit the Koodalmanikyam Temple in Irinjalakuda and the Vadakkumnath Temple in Thrissur, where some of its most famous renditions can be seen even today.

Koodiyattam: Kerala

Koodiyattam is based on Sanskrit theater traditions. It is one of the most traditional theater forms of Kerala. Chakkyar or actor, Nambiar, instrumentalist and Nangyar are the characters of this theater form. They play the roles of women. The narrator or narrator and the clown are the heroes. It is the clown who delivers the dialogues. Dancing on hand gestures and eye movements makes this theater unique. Included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.



(source: www.indianculture.gov.in)

Yakshagana: Karnataka

Yakshagana is a traditional theater form of Karnataka. It is based on mythology and Puranas. The most popular stories under this are Draupadi Swayamvara, Subhadra marriage, Abhimanyu killing, Karna-Arjun war in Mahabharata and Ram coronation, Luv-Kush war, Bali-Sugriva war and Panchavati Katha in Ramayana etc.

Form and types of folk theatre



Notes

Form and types of folk theatre



Notes

Therukuthu: Tamil Nadu

Therukuthu literally means street play. This is the most popular theatrical experiment among all the folk dramas of Tamil Nadu. It is played to please Goddess Mariamman who is the rain goddess. It is mainly staged on the occasion of temple festivals. Therukuthu's extensive repertoire consists of a series of eight plays based on the life of Draupadi.





(source:www.indianculture.gov.in)

Veethinataka: Andhra Pradesh and Telangana

In Telugu language 'Veethi' means 'road or open space'. It is the most popular folk theater form of Andhra Pradesh. Since these God-based plays were performed in an open place, they were called Veedhinataka. These plays were performed by devotees of the Lord, hence they were sometimes called Veethi Bhagavata.

Harikatha: Andhra Pradesh, Karnataka and Tamil Nadu

Harikatha is a famous folk drama of rural areas of Andhra Pradesh, Karnataka and Tamil Nadu. It is a narrative folk drama which includes prayers, solo drama, dance, songs, poems etc. Those who tell bad stories are called Budagjanglu. Its theme is based on Hindu mythological story. Presently, contemporary social problem-based stories are also being used in it. Harikatha played an effective role in giving the message and awakening the people during the Indian independence movement.



INTEXT QUESTIONS 18.2

1. What are the two important styles of swang?
2. Bhavai folk theater belongs to which state?
3. What is the basis of Nautanki stories?
4. Which folk theater of Uttarakhand is included in the UNESCO representative list?

Form and types of folk theatre



Notes

Form and types of folk theatre



Notes

5. The artists of Bhand Pather folk dance mainly belong to which community?
6. Rasleela is the folk theater of which state?
7. What is the rhyme in Macha folk theater called?
8. Who describes the change of scene and place etc. in Jatra folk drama?
9. Bhaona is the folk theater of which state?
10. Tamasha is the folk theater of which state?
11. Comment about Yakshagana.
12. From which Sanskrit word is the word 'Theyyam' taken?

18.3 MAJOR INDIAN FOLK DRAMAS AND FOLK DANCES

The tradition of dancing on many occasions has been going on in India since ancient times. Here every state has its own folk dances and folk theatre. It is folk dance and folk theater which showcase the regional culture of different regions. There may be more than one folk dance of a region. Below are given the folk dramas and folk dances of different regions of India.

Folk Dances/Folk dramas of India

Andhra Pradesh- Ghantamardala, Veethinataka, Harikatha, Kuchipudi, Ottam Thedal, Vedi Natakam.

Assam- Bihu, Maharas, Kaligopal, Bagurumba, Beechhua, Natpuja, Naga dance, Khel Gopal, Tabal Chongli, Kanoi, Jhumura Hobjanai.

Bihar- Bakkho-Bakhain, Jat-Jatin, Panwariya, Sama Chakwa, Bidesiya.

Gujarat- Dandiya Raas, Garba, Tippani Jurun, Bhavai.

Haryana- Phag, Daaf, Jhumar, Dhamaal, Loor, Khor, Gugga, Jagor.

Himachal Pradesh- Jhali, Jhora, Chharhi, Dhaman, Chapeli, Mahasu, Nati, Dangi.

Jammu and Kashmir- Heekat, Rauf, Kud Dandi Naach, Mandjat, Damali.

Karnataka- Huttari, Yakshagana, Harikatha, Suggi, Kunittha, Karaga, Lambi.

Kerala- Ottam Thullal, Kathakali (Classical), Mohiniyattam, Kaikottikali.

Maharashtra- Nakata, Lavani, Koli, Gafa, Legim, Dahikala Dasavatar or Bohada.

Form and types of folk theatre



Notes

Odisha- Odissi (Classical), Sawaari, Ghumra, Panras Munari, Chhau.

West Bengal- Jatra, Gambhira, Baul, Kathi, Dhali, Marasia, Mahal, Kirtan.

Punjab- Gidda, Bhangra, Daff, Dhaman, Bhand, Nakula.

Rajasthan- Ghoomar, Chakri, Gangaur, Ramleela, Krishnaleela, Jhulan Leela, Jhuma, Suisini, Ghapal, Kalbeliya.

Tamil Nadu- Bharatnatyam, Kolattam, Kumi, Harikatha, Therukuthu, Kavadi.

Uttar Pradesh- Nautanki, Raasleela, Kajri, Jhora, Chappeli, Jaita.

Uttarakhand- Kummayuni, Garhwali, Kajri, Rasleela, Chappeli.

Goa- Tarangmel, Koli, Dekhani, Phugdi, Shigmo, Ghode, Modni, Samayi Nritya, Jagar, Ranmale, Gonf, Tunnaya Mel.

Madhya Pradesh- Jawara, Matki, Ada, Khada dance, Phulpati, Grida dance, Salelarki, Selabhadoni, Manch.

Chhattisgarh- Gaur Maria, Panthi, Raut Naach, Pandavani, Vedamati, Kapalik, Bharathari Charitra, Chandanani.

Jharkhand- Alkap, Karma Munda, Agni, Jhumar, Janani Jhumar, Mardana Jhumar, Paika, Fagua, Hunta dance, Mundari dance, Sarhul, Barao, Jhitka, Danga, Domchak, Ghora dance.

Arunachal Pradesh- Buiya, Chalo, Wancho, Pasi Kongki, Ponung, Popir, Bardo Chham.

Manipur- Dol Chalam, Thang Ta, Lai Haraoba, Pung Cholom, Khamba Thaibi, Nupa Dance, Rasleela, Khubak Isheli, Lohu Shah.

Meghalaya- Shad Suk Minseim, Nongrem, Laho.

Mizoram- Chhera dance, Khullam, Chaillam, Swalakin, Chwanglaijwan, Jangatalam, Par Lam, Saralamkai/Solakia, Langlam.

Nagaland- Rangama, Bamboo Dance, Geylang, Suirolians, Githinglim, Timangnetin, Hetlaiyuli.

Tripura- Hojagiri.

Sikkim- Chhu Phat Dance, Sikmari, Singhai Cham or Snow Lion Dance, Yak Cham, Denzong Nenha, Tashi Yangku Dance, Khukhuri Dance, Chutke Dance, Maruni Dance.

Form and types of folk theatre



Notes

Lakshadweep- Lava, Kolkai, Parichakali.



WHAT HAVE YOU LEARNT

- Bharata has defined two types of practices (Dharmi) - Lokadharmi and Natyadharmi.
- Folk (Realistic): Which includes the presentation of human behavior and naturalistic presentation of objects on the stage.
- Natyadharmi (Traditional): Under this, a drama is presented through the use of stylistic methods and symbols. make it more than realistic
- Swang folk theater is a folk dance drama mainly around the Malwa region of Rajasthan, Haryana, Uttar Pradesh and Madhya Pradesh. It involves appropriate theatrics and mimicry along with songs and dialogue.
- Bhavai is partly recreational and partly a ritual offering to Goddess Amba.
- Even today, the most popular centers of Nautanki folk theater are Kanpur, Lucknow and Hathras. In contemporary times, street plays are more akin to nautanki.
- Ramman is a folk drama of Uttarakhand state. It is a multiform cultural event combining theatre, music, historical re-enactment and traditional oral and written narratives.
- Bhand Pather is a traditional satirical theater form of Kashmir with a unique combination of dance, music and acting. Satire, wit and parody are the main characteristics of this form.
- Theyyam is a traditional and very popular folk theater of Kerala. Being based on Acharya Bharat's book 'Natyasastra', it is a very traditional and popular theater form. The word 'Theyyam' is derived from the Sanskrit word 'Daivam' which means God. That is why it is also called the dance of God.
- Koodiyattam is based on Sanskrit theater traditions. It is one of the most traditional theater forms of Kerala. Chakyar or actor, Nambiar, instrumentalist and Nangyar are the characters of this theater form. They play the roles of women. The narrator or narrator and the clown are the heroes. It is the clown who delivers the dialogues. Dancing on hand gestures and eye movements makes this theater unique.

- Many types of dances are performed in India. Dance is also included in our folk dramas.

**TERMINAL EXERCISE**

1. Write a note about Nautanki folk drama.
2. Explain the main characteristics of Bhand Pather folk theatre.
3. Write about the types of folk principles.
4. Describe in detail the different types of folk principles of India.
5. Make a list of major folk dances of any five states.

**ANSWERS TO INTEXT QUESTIONS****18.1**

1. Two types
2. A play is presented through the use of theatrical stylistic methods and symbols.
3. Folk (Realistic): Which includes the presentation of human behavior and naturalistic presentation of objects on the stage.
4. Acharya Bharat Muni's

18.2

1. Rohtak and Hathras
2. Northern region of Gujarat and southern region of Rajasthan
3. The story of Nautanki ranges from mythological and folk tales to stories of contemporary heroes.
4. Ramman
5. Of the farming community
6. Uttar Pradesh

Form and types of folk theatre

*Notes*

Form and types of folk theatre



Notes

7. Vanag
8. The actor himself
19. Assam
10. Maharashtra
11. It is based on mythology and Puranas. The most popular stories under this are Draupadi Swayamvar, Subhadra marriage, Abhimanyu killing, Karna-Arjun war in Mahabharata and Ram coronation, Luv-Kush war, Bali-Sugriva war and Panchavati Katha in Ramayana etc.
12. From Daivam

19

ROLE OF MUSIC IN FOLK THEATRE

*Notes*

The entire concept of Indian theater tradition is centered on music and dance. Both singing and playing have been integral parts of the Indian theater tradition. Acharya Bharat himself has underlined the importance of music and discussed it in detail in Natyashastra. Music had a very important place in the tradition of Sanskrit plays. Music has also been present as an important element in the highly developed theatrical forms of various traditional folk dramas that came into existence after Sanskrit dramas.

If we study the traditional folk dramas prevalent in different regions of India, we will find that music is seen to be very strongly linked to the structure of the drama. He is completely in sync with the movements of the actors. Music is closely linked with the dance movements, the expressions of the narrative situations and the body language of the actor. Even in every theatrical form there is a percussion instrument which helps in musical arrangement and accompanies the dance movements. In this chapter we will discuss the role of music and dance in folk dramas.



LEARNING OUTCOMES

After studying this lesson, you-

- know about folk theater and music;
- know the importance of music in folk theatre;
- know the relationship between folk theater and dance; and
- know about the importance of dance in folk theatre.

Form and types of folk theatre



Notes

19.1 FOLK THEATER

Music and dance have been especially present since the beginning of human civilization. These evolved with the development of civilization and eventually transformed into theatre. The subjects mentioned in Natyashastra confirm that it was present as an essential element in the Indian theatrical tradition and the theater presenter was expected to have adequate knowledge of music.

Loknatya (Folk theatre) is made up of two words, loka and natya, that is, the drama which is created by the people. Usually, when a theater form displays powerful folk stories on the stage and that staging is accepted by a wide group of people and established as a tradition from generation to generation, then it is called folk theatre. Songs, music, dance and dialogue are the main characteristics of folk theatre. The occasions for staging folk plays are also associated with folk rituals and festivals prevalent in the people. In fact, folk drama cannot be imagined without songs, music and dance.

Folk dramas are inspired by the joy and celebration of the people. Folk dramas are used on such occasions when the people are in a state of extreme enthusiasm. People are celebrating festivals. Songs, music and dance are direct proof of this. We can also understand this in this way that when we are celebrating any festival, there is a different enthusiasm in our speech. Similarly, infinite waves of enthusiasm are rising in our body also. We express our enthusiasm sometimes by singing and sometimes by dancing. Similarly, people also express their feelings and enthusiasm, sometimes by singing and sometimes by dancing. In folk theatre, we know about folk dance, folk songs and folk music. Similarly, in folk drama also there is a unique combination of folk songs, folk music and folk dance of a particular region.

If we look carefully at the history of theatre, the main reason for the existence of folk plays appears to be religious sentiments. Due to this religious sentiment, folk dramas and Leela folk dramas are seen performed in temples. Different regional regions in India have their own folk theatres. Scholar Dr. Dashrath Ojha believes that folk dramas have accepted folk psychology for their creation. People find their own means of entertainment according to their environment and interests. Drama is the best among all these means.

19.2 DRAMA AND MUSIC

An organized series of sounds that produce a specific taste is called music. Music includes singing, playing and dancing. Man has been expressing joy, happiness etc. through this medium.

Form and types of folk theatre



Notes

In the context of drama, we find mention of the purposeful use of music in Natyashastra. Brahma himself originated drama by adopting text from Rigveda, songs from Samaveda, enactment from Yajurveda and rasa elements from Atharvaveda. Such mention is found in its first chapter. It is clear that in the early period of drama, music was an essential element without which the concept of drama was incomplete. It is believed that theater is a combination of all arts. This theater has emerged only after the development of all the arts. Obviously, music was also one of those developed arts.

In fact, theater music means a musical composition prepared for a particular scene in a theatrical presentation or for the entire play, which includes singing, playing along with sound effects. Sometimes the entire play is based on musical composition and sometimes music is composed as per the requirement of the scene. Music started being used through background sound to create visual changes etc. Its format was sometimes live and sometimes recorded.

Language music also played a special role in the rise of folk theater forms in the Middle Ages. Dance, song, instruments, dialogue, all these were important elements in Sangeet. Famous scholar Jagadishchandra Mathur is of the opinion that Jatra, Macha, Rasleela, Bhagavatamel, Tamasha, Kridiyattam etc. are all later forms of Sangeet. The important aspect of the musical element can be assessed by observing the performance of traditional theater forms. Can Nautanki be seen apart from its singing? Can it be imagined by eliminating Lavani singing etc. from the Tamasha of Maharashtra? maybe no. In fact, singing methods have tried to keep these art forms alive.

Music is inherent in every stage of theatre. In fact, music has been the lifeblood of Indian theater which kept the theater connected with the audience. The concept of a total theater has existed from ancient times till today. Not only Indian theater but also the ancient Greek theater of Western theater begins with elegies. This is also a matter of surprise. We find that the faith of the masses glorified their God through music and later turned towards acting along with music. It was music that nourished his faith and belief.



INTEXT QUESTIONS 19.1

1. What is folk theatre?
2. What is the main feature of folk theatre?
3. What is folk theater inspired by?

Form and types of folk theatre



Notes

4. Which elements are included in music?

19.2 MUSIC IN FOLK THEATRE DEPENDENT ON TEMPLE

Jagadishchandra Mathur believes that traditional folk theaters have developed from language musicians. There is some difference between sangeet (music) and sangeetaka here. For example, Sangeet is used for songs accompanied by the playing of musical instruments, whereas in Sangeetaka, apart from singing and playing musical instruments, there is also dance, song and dialogue. The sangeetaka performances were performed in front of the audience in the auditorium. Although sangeet (music) was also performed in the auditorium, but performing in the auditorium is mainly mandatory for the sangeetaka. Thus, if language and music are also considered to be an influence in the rise of folk theatre, then music was prominently present here too.

After the decline of Sanskrit theatre, art and literature especially had an impact on the public. With the spread of Bhagwat religion, people's faith also increased and Bhagwat religion gradually started spreading across the country from south to north. In this situation, both entertainment and religious faith came together and joined together. Over time, these sangeetakas established their influence in major linguistic areas from the tenth century to the fifteenth century and gradually they started being given local names. Due to the difference in name and language, they gradually came to be known in the folk theater forms of different regions.

The promoters of folk theater forms mainly used folk dance and singing styles to create folk drama. To some extent, the music of folk theater was in accordance with the Shashtra or depended on the sangeetakas who were popular among the common people and the elite class at that time. It is also very important that the originators of folk theatre were well versed not only in literature but also in performing arts like music and dance and they were also skilled theater users.

Kudiyattam

The performance of Kudiyattam is completed over several nights. Chakyar presents the performance with such precision that only the first part can be completed in many nights. Both men and women participate in this folk drama. First of all, the pre-staging process is done. During this time, we get to see a beautiful scene of music. The players take their place on the stage accompanied by various instruments like Dhol, Mizhabu, Idakka, Konma (a trumpet shaped instrument), Kurunkuzhal or Kuchal, Banshi and Shankh. Two lamps are lit in front of the actors and the audience. Flowers are offered to Gods and Goddesses. After this musical presentation takes place. Mizhabhu is

played by Nangyar and singing also starts. In these songs mainly deities like Ganapati, Shiva, Saraswati etc. are invoked. This process of pre-staging is called 'Akitt Kuttak'.

After this, Nambiar presents the summary of the story being presented in Malayalam language. After Nambiar, Dhruva verses are sung by Nangyar. On this occasion, two artists enter the stage carrying the color palette and suddenly the actor behind the palette appears on the stage. He performs dances accompanied by Nangyar songs and playing musical instruments. The activities of Chari, Karan and Anghar are presented. In this way, the main role of music and dance is seen in the prelude to Kudiyattam. It is not that music and dance play a major role only in Purvaranga (Pre-staging), but throughout the performance the main style of acting depends on dance and music. Or it can be said that without this the presentation of Kudiyattam is not possible. Even after the play ends, Nangyar presents invocation songs. Chakyar dance is performed. Mizhavu is played. And finally, the presentation is ended by extinguishing the lamp kept on the stage.

The music and dance throughout this presentation of Kudiyattam appear closer to the classical tradition. A mixed form of the four main types of acting mentioned in Natyashastra is seen used in Kudiyattam. His songs contain all the elements that express the special effects and tastes of the Chakyar's recitation. The vocal music of Nambiar has its own uniqueness. In Pradarjan, there is variation in the ragas related to the verses and due to this the recitation also becomes different. All the characters in the play appear to have a musical flair in their dialogues.

The dance postures used in Kudiyattam mainly involve the eyes, eyebrows, torso and hands. Actors very skillfully convey the character's situations and complete events to the audience through their facial expressions and hand movements. Some specific postures are used in the dance which are called Cheriya chokkam (for entry movement) and 'Koliyunthi Naat' (for gentle movement). The physical act used to express the singing is called 'Chakiyattam'. The actor of Kudiyattam uses his eyes and hands to express each line, word and syllable. We can see such emotional display in acting also in Kathakali, a dance form from Kerala. Such skilled artists in music and dance are groomed right from childhood.

Following a specific tradition of performance, it is classical as well as a Vedic ritual. This is its specialty. Thus, the concept of music and dance in Kudiyattam is ritualistic. It is deeply associated with temple rituals.

Form and types of folk theatre



Notes

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Notes

Yakshagana

Yakshagana is a popular folk theater in Karnataka state. It originated in the 16th century. The main sources for the existence of Yakshagana are found in Sanskrit literature, Kannada literature, art and music. The influence of Kerala's folk drama Kudiattam can be especially seen in this folk drama. The way classical conventions are used in Kudiattam, it is not seen in Yakshagana. Yakshagana developed independently.

In this style, instead of Margi style of music and dance, elements of local style are used more. The dance and music used in these come out of these indigenous styles.

Initially, Yakshagana was also performed inside the temples. The devotion of the public is the main thing in its performance. Often people seek blessings from the gods to get relief from their troubles and these wishes have also been the main reason for the presentations of Yakshagana. It is also important that initially Yakshagana used to be performed in temples but later due to being an attractive performance for the common people, it gradually moved out of the temples and started being performed in chaupalas and public places also. In these, traditional forms of dance and music also started being neglected.

The performance which is performed in Yakshagana is called 'Aata'. This 'Aata' is made keeping Bhagwat at the centre. Bhagwat is the director of this 'Aata'. The themes of this play are mostly related to Ram and Krishna. In Yakshagana, there is prelude before presenting the theme. Bhagwat enters the stage with his musical troupe, singing devotional songs accompanied by maddale and chenda instruments. Enumerates the names of his worshipable deities and explains the characteristics of Shruti. After Bhagwat, Bal Gopal or Krishna Balram enters the stage. They perform attractive dances on Bhagwat songs. These dance songs are often related to the worship of Vishnu. After Bal Gopal's dance Hanumannayak enters the stage with his Kodangi army. This entire presentation involving dance and music is very entertaining for the audience.

The songs related to women's clothing worship Nanda's son Krishna and pray for peace of the suffering of his beloved who is suffering from Kamadeva. The third song expresses the condition of the girls devoted to Krishna and Madhava. In the fourth song, the Gopis, frightened by Krishna's impudence, are seen complaining to Mother Yashoda. Along with songs, dances are also presented in women's costumes, in which amazing use of body movements, movement and hand movements is performed. These dances are performed on the beats of Maddale.

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The story begins with 'Vaddolaga'. Vaddolaga is done according to the context to be presented. If the incident is related to Ram then Vaddolaga of Ram Lakshman is done and if it is related to Bhagwat then Vaddolaga of Pandavas is done. The characters enter and stand dancing behind the stage in Vaddolaga. His mouth is covered with a bandage. Bhagwat tells about him and he appears before the audience dancing. Slowly the bandage is removed. In this way, interesting use of dance movements is made for the entry of characters in Yakshagana and these dances are tied with the musical percussion instruments.

The story begins with Vaddolaga. The themes presented in Yakshagana are employed in the songs themselves. Songs also often range from three hundred to five hundred verses. At some places prose is also used as per requirement. The verses are of such a nature that they can be easily remembered and sung well. These songs are of simple nature so that the way of presentation can attract the audience. Bhagavata of Yakshagana has adequate knowledge about the ragas of the songs.

Incidents of war etc. are often seen in Yakshagana. Incidents from Ramayana and Mahabharata are presented in Yakshagana in which war is described. To depict the events of war, it is necessary that the actors are adept in dancing. For example, if the hero is angry for some reason, he expresses his anger through songs or dancing very fast with the rhythm of the instruments. He challenges his opponent to the tune of songs and musical instruments. In such a situation, the atmosphere suddenly becomes charged. Bhagwat's loud singing, vigorous beats of chenda and maddale and fast dance make the scene even more impressive.

Thus, we can see from the above examples that music and dance in temple dependent folk theater are seen not only to strengthen the religious sentiments of the people but also to entertain them. The music used in these has a miraculous charm. Through these, the audience and the artist are able to express their feelings.



INTEXT QUESTIONS 19.2

1. What is meant by sangeetaka?
2. Which nature of folk theater is Kudiyattam?
3. What are the main instruments of Kudiyattam?
4. What is Chakiyattam?

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Notes

5. What is Vaddolaga?
6. Which percussion instrument is used for dance in Yakshagana?
7. What are the main instruments of Yakshagana?
8. What is the importance of music in temple dependent folk dramas?
9. What happens in female attire?
10. What is the difference between the music used in Kudiattam and Yakshagana?

19.3 MUSIC AND DANCE IN LEELA NATYA (LEELA THEATRE)

Mainly two forms of Leela theatre are prevalent in India- Ramleela and Raasleela. The main basis of the plot of Ramleela is the epic Ramayana written by Valmiki and the main basis of Rasleela is the stories of Shri Krishna. In the context of Ramleela, it is often said that it developed from the tradition of singing Ram Katha. Evidence of this is also found in Ramayana written by Valmiki himself. The incident of singing the Ramayana story by Luv and Kush themselves is also found in it. Even in Leela Natya, music and dance are mainly seen to express and strengthen the immense reverence and devotion of the audience towards Shri Ram and Shri Krishna.

Ramleela

Ramayana is such an important work which has influenced various linguistic regions of the country. In the Hindi speaking region, the main inspiration for staging Ramleela is considered to be from Goswami Tulsidas ji. It is estimated that Goswami Tulsidas ji had also initiated the performance of Ramkatha on stage. Ramleela is mainly popular in Hindi speaking regions. Ramleela is staged extensively in Uttar Pradesh, Madhya Pradesh as well as in the adjacent Hindi heartland.

The main basis of music in Ramleela is Ramcharitmanas written by Goswami Tulsidas. As the narrator of Ramleela, 'Vyas' directs the entire leela. Vyas has a script in his hand which comes from tradition. All dialogues, acting and music are based on this. In Ramleela, first of all 'Vyas' performs a musical recital of Ram Katha related to the Leela being performed and the actors perform the same recital in the form of a drama. In Ramleela of Ramnagar, the singing of the story is completely done in music and the playing of Dholak and Manjira is mainly seen in its music. Dance is also present in the performance according to the music, but mostly the actors recite the dialogues with their body language and inflection of the voices. There is a specific rhythm in the dialogues. Their physical acting is done accordingly. Even in Ramleela, music mainly

plays an important role in making Ramkatha interesting and strengthening the religious sentiments of the audience.

Rasleela

Rasleela is mainly related to the character of Shri Krishna. Krishna is a character in India who has been most important among poets and folk writers. Shri Krishna is also known as Leela Purusha. Poets like Jaidev, Vidyapati, Sur and Raskhan have described the exploits of Shri Krishna in their works. The origin of Rasleela is accepted by scholars around the 15th century. Mainly Brajmandal is in its center. Dance, song and music predominate in Rasleela, that is why it is also known as music-dance drama. In this Leela Natya, the incarnations of Shri Krishna and his Leelas are presented with worship. With its combination of dance, song and music, this theater form presents the stories of Shri Krishna to the audience in a lyrical form.

Since the Krishna devotee poets of the Bhakti era have played an important role in developing Rasleela. Therefore, the music used in Rasleela is mainly based on his compositions. The credit for organizing the first Rasleela goes to Vallabhacharya. He was the first to organize Raas in the form of a circle dance. In this dance, he gave the form of Krishna to the children of Mathura and organized a musical performance of Raas.

If we pay attention to the presentation of Rasleela, the tradition of mandala dance has been going on at the beginning of it. This dance accompanied by songs and music is often presented in the prelude to Rasleela. In this, first of all the 'Pradhan' of the Leela troupe presents the worship of Krishna and Guru after Krishna, Radha and Gopis are established on the stage. After this, many verses related to devotion to Krishna are sung. In this sequence, Aarti of the couple image of Radha Krishna takes place. After the Aarti and singing of songs related to Krishna devotion, the Gopis request Shri Krishna to come for the dance. Accepting the request, Krishna reaches the Raas place and performs the duet dance of Shri Krishna with his friends, thus completing the Raas dance. After this dance, important events related to Shri Krishna are displayed in dramatic form.

In fact, in the medieval period, music and dance were mainly used as the medium for devotion to God. Meera and other devotee poets worshiped their God through this. It is not only associated with the worship of God but also with entertainment and self-satisfaction, that is why in Leela folk drama, music and dance are also deeply connected with religious sentiments, entertainment and teaching as per the occasion.

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Notes

Form and types of folk theatre



Notes



INTEXT QUESTIONS 19.3

1. What are Leela dramas?
2. What is the main basis of music in Ramleela?
3. Raasleela is which nature of folk drama?
4. What is the initial dance of Rasleela called?
5. What is the importance of music in Leela dramas?

19.3 MUSIC AND DANCE IN SECULAR FOLK THEATER

Secular folk theater is related to those folk theater traditions whose subject matter is the narrative prevalent in the people. In this, entertainment and education often play a special role rather than religious sentiments. Among this type of folk drama, the mainly popular folk dramas are - Khayal Lavani, Maach, Tamasha, Bhavai, Nautanki, Swang, Nacha etc. popular in Uttar Pradesh. Often in secular folk dramas, a specific tradition of singing rather than dancing is visible. This can be seen in drama, Khayal Lavani etc.

Khayala-Lavani

The tradition of Khayal in Rajasthan is three hundred years old. This Khayal singing is not the original product of Rajasthan. It is believed that the tradition of Khayal started near Agra, which initially consisted only of poetic composition, related to any historical or mythological person. Khayal was transformed into a theatrical form in Rajasthan in the 118th century and since then it has been entertaining the common people of Rajasthan.

Lavani has mainly been a genre of singing but when this singing started turning into a sporting performance, the name Khayal became more popular. That is why scholars have called it Khayal Lavani. Khayal is primarily a sung poem and it is composed keeping this lyricism in mind. There is a deep influence of both Turra and Kalangi sects in Lavani singing. Initially the main theme of Lavani was based on these, along with it, didactic, historical romantic and other stories were also included in it. Most of what has been written in Lavani is about love. This love was both supernatural and transcendental. Both Turra and Kalangi sects have written a lot on love. It was given an important place in Lavani.

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In fact, the singing tradition of Khayal Lavani has its own distinct poetic style. Lavani has its own Pingalshastra which has many types of verses. The initial stanza is 'Radha' which consists of 22 matras. It is also called Lavani. The creators of Lavani continuously imparted the knowledge of verses in the disciple tradition and this knowledge of verses was passed on from one generation to the next. Lavnikar calls this tradition as 'Teaching the color strip'. These colors include verses and folk verses of Hindi, Urdu and Sanskrit.

If we look at the singing, 'Radha Chhand' comes in 'Chhoti Rangat' on twenty-two matras. The dramatic verse of thirty matras is called 'Badi Rangat'. Baharetveel is the Shringavini verse of Sanskrit. Urdu ghazals and couplets were also included in Lavani. Where there are ghazals, they were named 'Rangat Ghazals'. The couplets was named Khamsa or Khamcha. And whenever various types of verses were made by turning them upside down, it was named Bachi Rangat.

There has been a tradition of dangal in Khayal. It also has many steps. Sakhi race is the first in the performance of Khayal. In this, one party worships its favorite deity and then praises its party. After this the other side starts their singing. It is customary to exercise restraint during the time of Vandana and Mangalacharan, but sometimes some party starts a program of fanfare even at this time. The second tradition is to fight in it. In this, fighting is done from square to square. Meaning, when one party utters a comment, the other party utters the same comment. Two lines of two lines are found in between the thoughts. When the fighting continues continuously. Sometimes the thought starts moving in response to the whole thought, then it is called a counter song. Thus, we see that the main medium of expressing the plot in this folk drama of Rajasthan is Lavani singing and it is very important for the actor, acting in this performance to know about singing.

The main feature of singing in this is fighting. Even in the beginning, Turra and Kalangi sects used to give their philosophical explanations in this singing. But in the later tradition that developed into a period of speculation, the philosophical principles started disappearing and these two sects started using it only to humiliate each other, to provoke or to make satirical tactics.

Nautanki

Nautanki is an important folk theater in secular folk theater which is mainly known for its singing style and use of Nakkara. Mainly Chhand, Doha, Chaubola, Daad and Baharetbeel are used in abundance for singing in Nautanki. Apart from this, Ghazal, Lavani, Thumri and Qawwali are also used. Doha and Chabola verses play an important role in developing the main narrative. These words, especially Baharetbeel, dramatize

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the acting and provide momentum. Its rhythm and pitch are, in a way, a test of the voice of the Nautanki singers. The main instrument of Nautanki is Nakkara. It is also believed that the skill of Nakkara playing is mainly associated with Nautanki. This Nakkara not only accompanies the artistes in singing their verses but also accompanies the singing with its distinctive twang and makes the acting energetic. Therefore, in Nautanki, after singing or dialogue, the skill of the dancer is presented in a specific way. This drama captivates the entire performance and due to this the audience becomes crazy about the drama. Along with this, Dholak, Harmonium and Sarangi also play an important role.

From the above examples, it can be inferred that music has its own special place in the secular theater tradition also. We can also say that the main basis of these performances is their own unique singing tradition.



INTEXT QUESTIONS 19.4

1. What is meant by secular folk theatre?
2. What is Khayal Lavani?
3. What is 'Chhoti Rangat' in Khayal Lavani singing?
4. What is the bachi rangat?
5. What are the verses used in Nautanki singing?
6. What is the specialty of using Nakara?
7. What are the main instruments of Nautanki?
8. Is Nautanki song based or dance based?



WHAT HAVE YOU LEARNT

- Song, music and dance are the main central elements in the structure of folk dramas.
- Folk dramas can be divided into three main categories - temple dependent, Leela and secular.

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Notes

- Loknatya is made up of two words, loka and natya, that is, the drama which is created by the people. Usually, when a theater form displays powerful folk stories on the stage and that staging is accepted by a wide group of people and established as a tradition from generation to generation, then it is called folk theatre.
- Bhasha Sangeet also played a special role in the rise of folk theater forms in the Middle Ages. Dance, song, instruments, dialogue, all these were important elements in Sangeet.
- Jatra, Maach, Rasleela, Bhagavatamel, Tamasha, Kridiyattam etc. are all later forms of Sangeet.
- The originator of folk dramas was not only proficient in literature but also in performing arts like music and dance. He was also a skilled theater user.
- In Kudiyaattam, drum, mijhabu, idakka, komma (a trumpet shaped instrument), kurunkuzhal or crushed banshi and conch are the main instruments.
- In this entire presentation of Kudiyaattam, music and dance appear closer to the classical tradition.
- The influence of Kerala's folk drama Kudiyaattam can be especially seen in this folk drama. The way classical conventions are used in Kudiyaattam, it is not seen in Yakshagana.
- Yakshagana developed independently. In this style, instead of Margi style of music and dance, elements of desi style are used more.
- Music and dance in Leela folk drama are also deeply connected with religious sentiment, entertainment and teaching as per the occasion.
- A distinct tradition of singing rather than dancing is visible in secular folk dramas.



TERMINAL EXERCISE

1. What is the role of language sangeetaka in folk dramas?
2. Tell us about the nature of music in temple dependent folk theatre?
3. Throw light on music and dance in Leela plays?
4. Tell about the use of music in drama?

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Notes



ANSWERS TO INTEXT QUESTIONS

19.1

1. Loknatya is made up of two words, loka and natya, that is, the drama which is created by the people.
2. Songs, music, dance and dialogue are the main characteristics of folk theatre.
3. Folk dramas are inspired by the joy and celebration of the people.
4. Song, music and dance

19.2

1. Apart from singing and musical accompaniment, there is also dance, song and dialogue in Sangeet.
2. It is a temple dependent drama which is close to the classical tradition.
3. Dhol, Mizhabu, Idakka, Konma
4. A trumpet shaped instrument Kurunkuzhal or Kuchal (Banshi) and Conch
4. The body acting used to express singing is called 'Chakiyattam'.
5. The story begins with 'Vaddolaga'. Vaddolaga is done according to the context to be presented. If the incident is related to Ram then Ram is Lakshman's vaddolaga.
6. Maddale
7. Chenda and Maddale
8. Music has special devotional importance in temple dependent folk dramas. In these it is a means of religious rituals.
9. Use of palette
10. Along with songs, dances are also presented in women's costumes, expressing their feelings, in which amazing use of body movements, movement and hand movements is made.

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*Notes***19.3**

1. Ramleela and Rasleela
2. Recitation of Ramcharitmanas written by Tulsidas
3. Rasleela dance is the main drama.
4. There is a tradition of mandala dance at the beginning of the presentation of Rasleela. This dance accompanied by songs and music is often presented in the prelude to Rasleela.
5. Music and dance in Leela folk drama are also deeply connected with religious sentiment, entertainment and teaching as per the occasion.

19.4

1. Secular folk theater is related to those folk theater traditions whose subject matter is the stories prevalent in the people. In this, entertainment and education often have a special role rather than religious meaning.
2. This is basically a folk drama of Rajasthan. Khayal is primarily a sung poem and it is composed keeping this lyricism in mind.
3. 'Radha Chhand' of twenty-two matras is called 'Chhoti Rangat'.
4. The name made by arranging different types of verses upside down is called Bachi Rangat Naam.
5. Chhand, Doha, Chaubola, Daad and Baharetbeel are used in abundance.
6. In Nautanki, after singing or dialogue, the skill of acting is presented in a specific way.
7. Nakkara, Dholak, Harmonium and Sarangi
8. Song based folk drama